

## **BIBLIOGRAPHICAL CATALOGUE**

# ACCOUNT

OF THE

approaching four-  
as far as my means  
ks connected with  
sixty years since  
table old book of

Rarest Books in the English

ALPHABETICALLY ARRANGED,

WHICH,

DURING THE LAST FIFTY YEARS,

HAVE COME UNDER THE OBSERVATION

J. PAYNE COLLIER,

IN TWO VOLUMES.

VOL.

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## P R E F A C E.

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DURING my whole life, now rapidly approaching four-score, I have been a diligent reader, and, as far as my means would allow, a greedy purchaser of all works connected with early English literature. It is nearly sixty years since I became possessed of my first really valuable old book of this kind—Wilson's "Art of Logic," printed by Richard Grafton in 1551—from which I ascertained the not unimportant facts that "Ralph Roister Doister" was an older play than "Gammer Gurton's Needle," and that it had been written by Nicholas Udall, Master of Eton School: I thus learned who was the author of the earliest comedy, properly so called, in our language. This was my first literary discovery, made several years anterior, although I had not occasion to render it public, until I printed my Notes upon "Dodsley's Old Plays" soon after 1820. My latest discovery, which occurred only a few months ago, is that "Tottel's Miscellany," 1557, the oldest and most interesting in our language, containing as it does the poems of the Earl of Surrey, Sir Thomas Wyatt, and their contemporaries, has always, during the last three centuries, been reprinted, by Dr Sewell, Bishop Percy, Dr Nott, and their followers, from the second instead of the first edition. the differences between the two are not merely extremely curious, but very interesting and important.

Between the one discovery and the other there was an interval of perhaps fifty years; and ~~that it may appear~~ ~~to be new in the ensuing volumes~~ ~~has been~~ ~~the~~ ~~author~~ ~~of~~

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literary investigation during considerably more than that period. My early employments were irksome and wearisome; but, stimulated in some degree by my first success, and by my love for the best poetry the world has produced, I lightened my labours by the collection and perusal of old English books, and by making extracts from and criticisms upon them, whether in prose or verse; so that in time they formed a large body of manuscripts, consisting of separate articles alphabetically arranged.

The work in the hands of the reader has been mainly derived from this source, and not a few of the notices are of forty, or even fifty, years standing. Although I kept constantly adding to, altering and correcting them, both as to facts and opinions, some of them are, in the most material points, just as they came from my pen, soon after the perusal of the books to which they relate. It will be found that a few are reviews of productions altogether unknown to bibliographers, while others apply to publications of which only a single copy remains to us, or to separate tracts of the utmost rarity.

It is true that notices of a very few more common, but still scarce, books will be found interspersed, a circumstance arising from the fact, that I have incorporated all the productions formerly embraced in what is generally known as the "Bridgewater Catalogue," which about thirty years ago I prepared for the first Earl of Ellesmere, and which was privately printed at the expense of that gifted, enlightened and liberal nobleman. Through my hands in 1837 he dispersed, as presents, in different quarters of the globe the fifty copies of which the whole impression consisted; but, some years after the completion of the undertaking, his Lordship expressed his regret, that the limitation in point of number much restricted the utility of that Catalogue: he therefore authorised me at any time to

reprint it, if I thought it would answer as a pecuniary speculation. During Lord Ellesmere's life I never availed myself of this permission, but a proposal of the kind was made to me not long after his demise. I did not then listen to it, because I was still anxious to introduce corrections upon many of the pages, and because, even then, I contemplated a work upon a broader basis, and of a wider range, not limited to the contents of any single library, whether public or private.

It may be stated, nevertheless, that in the course of my two volumes, I have reprinted the whole of the "Bridgewater Catalogue." I refused to mutilate it by the omission of any article, however comparatively insignificant, but I have, at the same time, carefully inserted whatever information I subsequently procured, and the consequence is that there is no one piece of criticism, derived from the "Bridgewater Catalogue," that has not received improvements more or less important. Had I not been desirous of giving that work in its entirety, I might have discarded accounts of a few books of more ordinary occurrence, but which the autographs of the writers, in dedications or otherwise, had rendered of peculiar interest and value in the Ellesmere Library.

Before that memorable assemblage of books came into the possession of Lord Francis Egerton (afterwards the first Earl of Ellesmere) some highly important works had been turned out of it, in many instances under the mistaken impression that they were duplicates. These supposed duplicates, generally marked by John Earl of Bridgewater (who died in 1649) in a somewhat peculiar manner, were to be found on the shelves of several booksellers, or in private hands, and two or three occurred in sale-lists not long after the preparation of the "Bridgewater Catalogue." One of these may be specified as the finest copy of the Sonnets of Shakespeare.

(4to. 1609) that has ever been seen, and I had the satisfaction of re-purchasing it for Lord Ellesmere. Having also a noble collection of Old Plays (though much impaired when imaginary duplicates were incautiously extruded), his Lordship was at all times anxious to restore them to their ancient places at any price, and he commissioned me to secure such relics for him. He besides applied a considerable sum every year to the formation of a separate library, especially devoted to the illustration of Shakespeare and our early Stage. This most agreeable duty Lord Ellesmere assigned to me; and had not the Commission on the British Museum intervened (on which I felt, most reluctantly, bound to take an independent course, in favour of a compendious catalogue which would enable readers instantly to find the book wanted, without wading through a labyrinth of tediously extended titles) this design might have advanced considerably farther towards completion. The difficulty was to procure the books, so rare and costly had the best of them become, but Lord Ellesmere did not hesitate to purchase any work I recommended. There never, perhaps, existed a more confiding or bountiful patron; and, after an intercourse of more than thirty years, I may venture to say, with affectionate humility, that the only fault of his character was having too high an estimate of those who were interested in misguiding him, and too little reliance upon his own unswayed convictions.

It is now above sixty years since I first obtained a ticket for the Reading Room of the British Museum, and my own notions, as to the easy possibility of procuring a short and useful Catalogue of the books, have never undergone the slightest change: this is probably the last preface I shall ever be able to compose, and I therefore add, that if the Lord Ellesmere of 1847 and 1848 had only been as firm as, in my opinion, he was originally right, we might possibly (I only

say possibly) long ago have obtained the easiest mode of reference to every printed volume in the Library. The want of it has often kept me, and others, away from the Reading Room, because, in the confused multitude of volumes over which the various Catalogues are distributed, we never could be sure whether the books we were in search of were, or were not, upon the shelves of the Institution. It is, besides, the misfortune of the British Museum that it is peculiarly deficient in works of the class to which I was anxious especially to refer. I willingly admit that this is not the fault of the present Principal Librarian: in our time the books are not to be procured, excepting at enormous prices, particularly if it be known that the British Museum is in the market. My acquaintance with the head of that establishment is necessarily very slight. I am well aware, however, of his energy, ability and acquirements, but I must say, that the long-felt want of a concise and intelligible mean of reference to the books in the British Museum (which mean he has always resisted) much counterbalanced the other advantages derived from his position, when he had the control of the Department of Printed Books. Such are my confirmed sentiments, after a life-long experience in the Library, and when, in my seventy-seventh year, I am so near the end of my laborious course, that the existing state of the Catalogues can make little difference to me.

I have reason to know that, nearly twenty years since, I injured my own prospects by the part I took upon this subject, because, if I were correctly informed, the Commissioners had at one time a design to separate the Printed Book Department into two portions—English and Foreign. If this reasonable plan had been carried out, and I had accommodated myself to the views of those who were for a manuscript Catalogue in five or six hundred huge folio

volumes, I might, with the assistance of the Earl of Ellesmere, as head of the Commission, and of the Duke of Devonshire, as one of the Trustees, have had a chance of filling the appointment which would thus have been created. I am now, of course, too old for any such duties, but the Trustees, after the close of the inquiry, did appoint a new and a most valuable officer in another overgrown department: all I wish now to do is to record, before I die, my ancient conviction in favour of the scheme I advocated in my two days' evidence before the Commissioners, by whom, I fear, I was considered a very obstructive Secretary.

For the reasons stated, I have obtained few of my materials from the British Museum, while from the Bodleian Library, where the books are instantly accessible, and the catalogue complete, I have from time to time derived important assistance: the head of that establishment and the other learned curators were never weary of giving me their readiest aid. My chief reliance, however, has been upon my own industry and vigilance, willingly encouraged, even from my outset, by the liberality of private individuals, who had fine collections of rare books, from the days of Sir Francis Freeling and Mr. Perry down to the later acquisitions of Mr. Hofer and Mr. Miller. To collectors of a later period I have seldom been indebted; but I may mention the name of one bookseller who was always glad to contribute to my purpose—the late Thomas Rodd, a man as celebrated for his knowledge of books as for his fairness in dealing with them. Many and many a literary rarity has he purchased, for my use and advantage, sometimes at my instance; and as the price of such commodities has been gradually rising during the whole of the present century, neither he nor I ever had to regret the dearness of our bargains. He was of a good family, but accidentally reduced, and my father and his father were at the same

public school, they afterwards met in Spain, and it was in the year 1804, or 1805, that my father first took me to the old book-shop then kept by his worthy, though less fortunate school-fellow. This was, in fact, my introduction to the early literature of our country, and it was, not many years afterwards, that I purchased my first old English book of any real value, Wilson's "Logic." Long subsequently I bought hundreds of other books from and through Rodd, but, as I never was rich enough to collect, and keep, what may be called a library, he sold them again, and very seldom at a loss.

Readers may imagine that I have obtained much information from such works as *Censura Literaria*, "The British Bibliographer," or *Restituta*, to say nothing of smaller productions of a similar character. This is a mistake. I have never referred to them without acknowledgment, but it will be found in the twelve hundred pages that follow this preface that, excepting for the sake of illustration or for the correction of some important error, I have never criticised, or I may almost say, quoted a single volume noticed by others. It was generally enough to induce me to lay an old book aside to find that it had already passed through the hands of Brydges, Park, or Haslewood. To the taste and learning of the first I bear willing testimony; the second possessed knowledge, but without much discrimination, and the third was a man remarkable for his diligence, but remarkable also for the narrowness of his views, for his total want of judgment, and for the paucity of his information.

I can assert, without the chance of contradiction, that there is no one book, the merits or peculiarities of which are discussed in these volumes, that has not passed through my own hands and been carefully read by my own eyes: there is no extract, no line, that has not been copied by my own

pen ; and although I cannot for an instant suppose that I have altogether avoided mistakes, I hope that I have made as few as possible : in a case of this sort, where hundreds of names occur, and thousands of dates are given, errors must inevitably have crept in ; but I am aware of none, whether relating to books or their authors, that I have not set right in the “Additions, Notes and Corrections,” placed at the beginning of my book, as it were to solicit the indulgence of the reader in the outset. Even if this work be found to deserve reprinting, I can hardly hope to live to superintend a revised edition of it.

It may be necessary to add, that I have purposely avoided Old English Dramas and Plays, because they form so distinct a subject, that they ought to be separately treated. I have by me many details regarding the plots, characters, poetry and appliances of performances of this description, from the remotest dates, some of them relating to productions hitherto unrecorded ; and if time, opportunity and eyesight should unexpectedly and graciously be allowed me, it will much add to my happiness to be able hereafter to put them into shape for publication. *Dum spiro spero.*

J. P. C.

*Maidenhead, 14th April, 1865.*



ADDITIONS, NOTES, CORRECTIONS.

VOLS. I. AND II.



# ADDITIONS, NOTES, CORRECTIONS

## VOL I

- I 2 He contributed the famous Induction ]—This “Induction,” in what is called “The Seconde Parte of the Mirrour for Magistrates” (which, in the edition of 1563, was appended by W. Baldwin to the first part, originally published in 1559), precedes Sackville’s “Complaynt of Henric duke of Buckingham,” and in a manner prepares the way for it. The “Induction” alone fills twenty pages, viz from sig. P iii to R iii.
- I 4 Under the title of “the Key of Knowledge” ]—Acheley’s “Key of Knowledge” must have come out later than 1572, because, in the dedication of it to Lady Elizabeth Russell, he speaks of his “ragged verses which, about two yeares paste, I presumed to tender to your discret judgement.” It is probable that he refers to some other, and earlier, poetical production than his “Dulacio and Violenta,” published in 1576.
- I 9 “The Massacre of Money” was not published until two yeares afterwaids ]—Of course, some of the quotations in “England’s Parnassus” might be, and probably were, derived from MS.
- I 18 Alabaster may have been postponed ]—We once owned a valuable MS which contained, at the end of it, various religious sonnets by Alabaster. Unfortunately we lent the MS to a clergyman, and in some way, during the transit, Alabaster’s sonnets accidentally escaped. If they should now be in the hands of any bibliographer, he will perhaps remember to whom they really belong. They were accompanied by some other rare unprinted poems of the time.
- I 20 The many peeces of not ill-translated poetry in his Plutarch ]—We quote the following specimen from his *Life of Cimon*, p. 533—an inscription on a column —
- “The citizens which dwell in Athens statly towne  
Have here set up these monuments and pictures of renowne,  
To honour so the facts, and celebrate the fame,  
That valliant chieftaines did achieve in many a marsh all gme,  
That such as after come, when they thus by perceive  
How men of service for their deedes did rich rewards receive,  
Encouraged may be such men for to resemble  
In valliant acts and dreadfull daedes, which make then foes to tremble.”
- In an earlier *Life*, that of *Alcibiades*, p. 219, North thus quotes an attack by Aristophanes —
- “For state or common weale muche better should it be  
To keepe within the countre none suche Lyons lookes as he  
But if they nedes will keepe a Lyon to then cost,  
Then must they nedes obeye his will, for he will rule the roste.”
- \* We have taken these specimens quite at random, as we happened to open the fine well printed volume.
- I 23 He had lent a copy of “J. Don’s Satyres” ]—In 1614 Thomas Freeman printed a collection of Epigrams, &c. under the title of “*Rubric and a great Cast*,” which contains the following upon Donne (or Dunne as the name is there spelt), from which we may safely infer that, at that date, he had

printed various poems, including some or all of his Satires, which Freeman complains were too brief.

"Epigram 84. To John Donne.

"Thy Storme describ'd hath set thy name afloate ;  
Thy Calme a gale of famous winde hath got ;  
Thy Satyres short, too soone we them o'erbooke .  
I prethee, Persius, write a bigger booke."

"The Storme," in the edition of 1633, p. 56, is dedicated "to Mr Christopher Brooke," and it is immediately followed by "The Calme." The Satires contain many proofs that they were written while Elizabeth was on the throne. In a copy of the impression of 1633, now before us, the blanks are filled up in a hand-writing of about the time.

- I. 37. The remaining five pieces are only found in this volume.]—The reader may like to see a specimen of Daniel's subsequently excluded poems : one sonnet runs thus :—

"The slie Inchanter, when to worke his will,  
And secret wrong, on some forespoken wight,  
Frames waxe in forme to represent aright  
The poore unwitting wretch he meanes to kill ;  
And prickes the image fram'd by magick's skill,  
Whereby to vexe the partie day and night.  
Like hath she done whose shewe bewitcht my sight,  
To beauties charmes her Lover's blood to spill ;  
For first like waxe she fram'd me by her eyes,  
Whose rayes, sharp poynted, set upon my brest,  
Martyrs my life, and plagues me in this wise,  
With lingring paine to ~~perish~~ <sup>perish</sup> in unrest  
Naught could, save this, my sweetest faire suffice  
To tie her arte on him that loves her best."

We are not sure whether the sprightly lines here imputed to the Earl of Oxford have ever been reprinted in modern times (we suspect that they have been), but we add them by way of illustration. This was the Earl of Oxford who had put the affront upon Sir Philip Sidney : he died in 1604. We divide the lines exactly as they stand in the original copy of 1591.

"Faction that ever dwelles in Court where wit excelles  
hath set defiance :  
Fortune and Love have sworne, that they were never borne  
of one alliance.  
Cupid, which doth aspire to be God of desire,  
swears he gives lawes ;  
That where his arrowes hit, some joy, some sorrow it,  
Fortune no cause.  
Fortune swears weakest hearts, (the bookes of Cupids arts)  
turn'd with her wheele,  
Sensles themselves shall prove : venter hath place in love,  
aske them that feele.  
This discord is begot Atheists that honor not :  
Nature thought good  
Fortune should ever dwell in Court where wits excell ;  
Love keepe the wood.  
So to the wood went I, with Love to live and die,  
Fortune's forlorne.  
Experience of my youth made me thinke humble Truth  
in desarts borne.

My Summe I keepe to mee, and Joane her selfe is shée,

Joane faire and true

She doth onely move passions of love with love

Fortune, adieu !

*Fine, E O "*

- I 43 An office which we know that Ferrers had filled under Edw VI and his royal father ]—See respecting George Ferrers and his employments, Hist Engl Dram Poetry and the Stage, Vol I p 151, &c

- I 47 The Encomion of Lady Pecunia ]—In giving the title of "Bainfield's Encomion of Lady Pecunia," the words "Horace By Richard Bainfield, Graduate in Oxford," have by a strange accident been omitted It may be questioned whether John Jaggard were brother or son to William Jaggard there was an Isaac Jaggard, who followed the business of a stationer about the same date

- I 50 He mentions a second book assigned to him ]—The full title of "Orpheus his Journey to Hell," is this—"Orpheus, his Journey to Hell, and his Musick to the Ghosts for the regaining of faire Eurydice, his Love and new spoused Wife By R B" 4to 1595 We cannot say that the "music to the ghosts" is very seductive, and his song before Pluto and Proserpine is not much better, each stanza ending with *Quod Amor vincit omnia* We quote a stanza, specially addressed to Pluto —

"Thou great Communder of this Count,

Triumphunt victor over Death,

To whom so manie soules resort,

When pale-fac'd death grim stop their breath,

Witness the truth of this I say,

*Quod Amor vincit omnia "*

- I 52 We believe the above to be unique ]—Playford's "Pleasant Musical Companion," 1701, supplies us with two Bartholomew Fair songs, showing the nature of some of the sights and entertainments there nearly two centuries ago The earliest of these is called "The Second Part of Bartholomew Fair," and the music to it was by the famous Dr John Blow It runs as follows —

"Here are the rarities of the whole fair !

Pimpelle-Pimp, and the wise Dancing Mare

Here's valiant St George and the Dragon, a fuce,

A gul of fifteen with strange moles on her —

Here is Vienna besieg'd, a rare thing,

And here is Punchinello, shown thrice to the King

Ladies mask'd to the Cloysters repai,

But there will be no raffling—a pox take the Mayor !"

This proves that at the commencement of the eighteenth century masked Ladies used to frequent the cloisters of Christ Church, and that the Lord Mayor had interposed to put an end to gambling there The siege of Vienna, in a show, affords a curious note of time The next piece is called merely "A Catch," and no author of the music is mentioned its contents are still more singular and amusing it carries us back to the date of Charles II, as is proved by the mention of Jacob Hall the famous rope-dancer, who was so great a favourite with the Duchess of Cleveland

"Here's that will challenge all the Fair !

Come buy my nuts and damsons, my buggamy pear !

Here's the *Whore of Babylon*, the Devil and the Pope !

The Gul is just a going on the rope !

Here's *Dives and Lazarus* and the *World's Creation* !

Here's the Dutch woman, the like's not in the nation

Here is the booth where the tall Dutch Maid is !

Here are bears that dance like any ladies !

## ADDITIONS, NOTES AND CORRECTIONS.

*To-ta, to-ta-tot* goes the little penny trumpet !  
 Here's Jacob Hall that can jump it, jump it.  
 Sound, Trumpet, sound ! A silver spoon and fork :  
 Come, here's your dainty Fig and Pork !"

Although it has no relation to Bartholomew Fair, we cannot refuse a place to the following bacchanalian Catch, "words by Mr. Otway," which may, however, have been elsewhere printed :—

" Would you know how we meet o'er our jolly full bowls,  
 As we mingle our liquors we mingle our souls,  
 The sweet melts the sharp, and the kind soothes the strong,  
 And nothing but friendship grows all the night long.  
 We drink, laugh, and gratify every desire ;  
 Love only remains, our unquenchable fire."

- I. 53. It happened that Drake died off Portobello ]—Several pieces were published on the death of Sir Francis Drake ; but the most popular, as well as the best, was by Charles Fitzgeffrey, under the title "Sir Francis Drake, his honorable Life's Commendation, and his tragickall Death's Lamentation," of which two editions appeared in 1596 in the second edition it is stated that it had been "newly printed with additions," the additions being to the commendatory poems. The work has been reprinted in modern times, but very unsatisfactorily, because not only is the spelling of nearly every word altered, but some are totally misrepresented ; as, for instance, "all" is changed to *that*, "hightend" to *lighted*, when the poet's meaning is *enlightened*," and even the rhyme is sometimes deserted : when Fitzgeffrey wrote and printed,

" For he that smgs of matchlesse Drake hath neede  
 To have all Helicon within his braine,"

the printer altered "neede" to *new*, making nonsense of the passage, and leaving the words "reede," at the close of the preceding line, without any rhyme. These errors are near the commencement, but we have not had patience to go through the whole of the 101 pages, of which the reprint consists. As Fitzgeffrey was a very ambitious, vigorous, and often striking poet, we will quote, in his own words, his address to the great dramatists of his day, in which he calls upon them to abandon inferior subjects, and to celebrate the name and achievements of Drake.

" O you, the quaint Tragedians of our times,  
 Whose stathe shanks embuskend by the Muses  
 Draw all the world to wonder at your rimes,  
 Whose sad Melpomene robs Euripides  
 And wins the palme and price from Sophocles,  
 While Poo and Seine are sicke to thinke upon  
 How Thames doth ebbe and flowe pure Helicon :

" Who at your pleasures drawe, or else let downe  
 The floud-hatches of all spectators' eies,  
 Whose full-braind temples, deckt with laurell crowne,  
 Ore worlds of harts with words doe tirannize,  
 To whom all Theaters sing plaudities,  
 While you with golden chaines of well-tun'd songes  
 Linke all mens eares and teares unto your tongues :

" Cease to eternize in your marble verse  
 The fils of fortune-tossed Vencristas  
 And straine your tragick Muses to rehearse  
 The high exploitcs of Jove-borne Martialists,  
 Where smookeie gun-shot clouds the air with mists,  
 Where groves of speares, pitch'd ready for the fight,  
 Dampne up the element from Eagles sight."

That Fitzgeffrey had Shakespeare in his mind when he wrote the above is evidenced by the fact that he almost quotes one of our great dramatist's lines, (1 Henry IV A II sc 4) with the alteration of the word "flood-hatches" for *flood-gates*. It is the earliest allusion to the play.

- I 59 It does not belong to Nicholas Breton ]—It is but fair to the memory of that excellent antiquary, the Rev Joseph Hunter, to say, that we "are not sure whether he was not the first to point out the fact that Nicholas Baxter was the author of the work entitled "Sir Philip Sidney's Ourania," 1606. We think that we confirmed his statement by the production of our volume, signed and corrected by Baxter, which we subsequently lent to him.
- I 69 One of the writers in the Mirror for Magistrates ]—The fact is, that as early as 1578, Thomas Blenerhasset, or Blener Hassett, published his "second part" of the work, and we give the full title of this separate contribution to the same design. "The Seconde part of the Mirrour for Magistrates, containing the fallies of the infortunate Princes of this Lande. From the Conquest of Cæsar, unto the commyng of Duke William the Conquerour.—Imprinted by Richard Webster, Anno Domini, 1578. Goe straight and feare not." This motto is at the bottom of an architectural compartment, and the author's Epistle to his unnamed friend is dated 15th May, 1577. The work contains twelve Legends.
- I 71 Such as Spenser, Constable, &c were dead ]—This is a mistake as regards Constable, who did not die until after 1604, when he wrote to the Earl of Shrewsbury from the Tower. See Mr W C Hazlitt's edit of Constable's "Diana," 1859, p xiv.
- II 73 A slip pasted over, on which is printed *I quote* ]—This was written about 1840, after which date the writer lent his copy of "England's Helicon," 1600, and the old paste having given way, the minute slip came off, and the book was returned without it, but the place where it, and others, were stuck on is clearly discernible.
- I 76 King Richard's exclamation had been parodied by John Marston ]—He quotes it in one of his comedies, and in his "Parasitaster," 1606, he introduces another line from "Richard III."

"Plots ha' you laid, inductions dangerous?"

In the same comedy he again thus parodies Richard's exclamation, "A foole, a foole! my combe for a foole!" Here, too, we meet with a couplet that more than reminds us of the two lines in "The M W of W" A II sc 2,

"Love like a shadow flies, when substance love pursues,  
Pursuing that that flies, and flying what pursues."

Marston's lines are,

"So may we learn that meeke love's a shade,  
It follows fled, pursued flies as afraid."

- I 76 Fenner's "England's Joy."]—Read *Vennar's* "England's Joy." See also Vol II p 466. In this Vol p 88, Fenner's name is wrongly inserted; he had, in fact, no concern in "England's Joy," it belongs solely to Vennar or Vennard.
- I 89 The only edition of this satirical poem mentioned by bibliographers is dated 1658 ]—The edit of 1624 is noticed by Mr Bohn in his 2nd edit of Lowndes' B M p 269, from the copy in the Bodg. Catalogue.
- I 103 His "Lamentation of Follic," printed by Edward Allde ]—It was reprinted by the Percy Society in 1840, with a more interesting, but not more curious ballad, entitled "The Panges of Love and Lover's Fitter," which is quoted by Shakespeare in "Twelfth Night," and in "Romeo and

Juliet." It is also mentioned in the old play, "The Triumphs of Love and Fortune," 1589, and in the interlude of "The Trial of Treasure," 1567. We quote a single stanza relating to Troilus and Cressida.—

"Knowe ye not how Troilus  
Languished, and lost his joye,  
With fittes and fevers mervailous,  
For Cressida that dwelt in Troye?  
Tyll pytie planted in hir brest,  
Ladie! Ladie!  
To slepe with him and graunt him rest,  
My deare Ladie!"

- I. 109. "The gardner hath her sickle sharpte"]—The figure, resembling a garden to a kingdom, will bring to mind A. III. sc. 4, of Shakespear's "Richard II."
- I. 116. Row well, ye mariners.]—Regarding this tune, see Chappell's admirable work "Popular Music of the olden Time," pp. 712, 770.
- I. 117. Alcibiades, Philoparthenus Loving Folly.]—See also, respecting this work and the edition of 1613 (which we never saw until sometime after the appearance of the Bridgwater Catalogue), the Rev. T. Corser's valuable *Collectanea Anglo-poetica*, printed for the Chetham Society in 1860, p. 15.
- I. 120. Misere Domine.]—Read *Miserere Domine*.
- I. 130. Nor doth the silver tongued Melicert.]—We may here notice that Melicertus is one of the heroes in R. Greene's "Menaphon," 1587: we never saw any edition of it earlier than 1589.
- I. 133. "A Myrrour for Man"]—In 1594, Churchyard published another work under a similar title, and of a similar character: he called it "The Mirror of Man, and manners of Men," and it was printed "by Arnold Hatfield for W. Holme." In it he refers to "a little booke almost fifty years ago made by me," of which we might suppose that that of 1594 was a reprint; but they are entirely different, and the "Mirror" is there succeeded by what is thus entitled,

"Here follows a glance, and dash with a pen  
On worlds great mischance, and manners of men."

It was dedicated to Sir Robert Cecil, and is not by any means so offensive to the great, as the production under the same name printed in the reign of Edward VI. The method is the same, but the matter different, as may be seen by a brief quotation:—

"Who safely will goe, or surely would stand,  
Dwells in some low place, and walks on playne land.  
These mountaynes are hye, and hard for to clyme,  
Where tempests and stormes blowes roughly some time.  
Great trees have weake bowes, that bends at each blast;  
Small graffs do grow long and stands in stock fast.  
The poore sleeps in peace, and rise in great rest,  
And thinks at their meate ynough is a feast.  
Brown bread unto them is sweeter, God knowes,  
Then manchet to some that goes in gay clothes."

Churchyard, like many other writers of that day, was apparently altogether careless of his concords.

- I. 136. The following remarkable obituary.]—We may add a list of no fewer than 18 "Epitaphs" upon different individuals, which Churchyard had written before 1580: it is taken from his "Pleasant Labourneth, called Churchyardes Chance framed in Fancies," published in that year:



he states that they were "alreadie printed," but could not be inserted in his book as they were "out of his handes"

- 1 "The Epitaph of Kyng Henry the eight
- 2 The Eaile of Sunnes Epitaphe
- 3 The Lord Cromwell's Epitaphe
- 4 The Ladie Wentworth's Epitaphe
- 5 The Lorde Graies of Wilton his Epitaphe
- 6 The Lorde Pomynges Epitaphe
- 7 Maister Audleys, the greate Soulehouse Epitaphe
- 8 The wortheie Captaine Randall's Epitaphe
- 9 Sir Edmond Peckham's Epitaphe
- 10 Sir James Wilforde's Epitaphe
- 11 Sir John Wallope's Epitaphe
- 12 Sir George Peckham's first wives Epitaphe
- 13 The Eile of Penbrookes Epitaphe
- 14 The Countess of Penbrookes Epitaphe
- 15 The Lord Henry Dudleys Epitaphe
- 16 Sir John Pollardes Epitaphe
- 17 The Lorde of Delvins Epitaphe
- 18 The Epitaphe of Maistresse Pennes daughter, called Mustresse Gifforde

And many other gentilmen's and gentiwomen's Epitaphes that presently I neither can remember, nor get into my handes againe"

Doubtless nearly all these had originally come out as broadsides, and were scattered beyond the reach of the author. He adds some "Verses that weare given to a moste mightie personage," meaning the Queen, and they are solely devoted to his own actions and disappointments they begin,

"O pearlesse Prince! if penne had purchast praise,  
My parte was plaide long since on publicke stage,  
Sith leaden worlde disdaines the golden daies  
With face of brasse men must go through this age.  
Though Poetts prate like parret in a cage,  
Poore Tom maie sitte like crowe upon a stone,  
And cracke haide nuttes, for almonds sure are gone"

The whole is very lugubrious and pitiful, but the author remained poor and penniless (not penless) for many long years afterwards

- I 137 In no list of Churchyard's productions is this little poetical tract included ]—We ought to have made an exception in favour of the list supplied by the industrious G. Chalmers, who mentions it in his "Churchyard's Chips concerning Scotland" 8vo 1817, p. 63
- I 137 Churchyard was buried 4 April, 1604 ]—We are obliged to Robert Col, Esq., F.S.A., for the following copy of Churchyard's nuncupative will, dated only a few days before his death—it was obtained from a dealer in waste-paper, into whose hands it accidentally came

"Thome Churchyard

Memorandum the xxix<sup>th</sup> of March, Anno 1604 Thomas Churchyard, Esquer, beinge of perfecte mynde and memorye, did dispose of his worldye goods as followeth, in the presence of us hereunder written. Firste he gave to his brother George the some of xx<sup>li</sup>. All the reste of his goods and chattles he gave unto George Pynslowe, whom he made his executor, that he should see him buried like a Gentleman

df me Nathaniell Mathewe  
Gabriel Pope,  
The make of x Jones Moore,  
Silvester P Earlsme make."

"Proved, 8th April, 1604"

- I. 140. The poem is in six stanzas ]—Churchyard had sufficient attainments in Latin to induce him to attempt, and to perform to a certain extent, a translation of Ovid's *De Tristibus*. It came from the press of Thomas Marsh in 1580, but there is no edition of 1578, mentioned by Dr. Bliss in his edition of Wood's *Ath. Oxon* I. 734. Another perfect copy does exist, besides that in Earl Spencer's Library. At the back of the title-page comes "The occasion of this Booke," and on the next page the dedication "To his most assured and tryed Friende Maister Christopher Hatton, Esquire, Thomas Churchyarde wyseth continuance of Vertue," in which he familiarly calls the dedicatee "good maister Hatton." Here he mentions what he intended to be the contents of the second part of his "Chips"—"In my first booke shalbe three Tragedies, two Tales, a Drame, a description of Frendship, a Farewell to the Court, the Siege of Leeth, and sondry other things that are already written And in my seconde Booke shalbe foure Tragedies, ten Tales, the Siege of Saint Quntaynes, Newhaven, Calleis and Guynes; and, I hope, the rest of all the forcin warres that I have seene, or heard of, abroade shall follow in another volume." The first part of Churchyard's "Chips" had come out in 1575, but we never saw a copy of it. We are, of course, not to understand "Tragedies" in the popular sense of the word, but merely as tragical narratives. In this view Churchyard's "Shoie's Wife," originally published in "The Mirror for Magistrates," and much enlarged by him in 1593, was a "tragedy."
- I. 144. Our Chronclers and Camden are silent ]—This is a mistake. Stow mentions the execution of Walton and Clinton on 30th August, 1583, which therefore, no doubt, was the date of the tract.
- I. 146. Though nowhere enumerated among the productions of his press.]—It is given by Dibdin (*Typ. Ant.* IV. 238) with a reference to his *Bibliomania*, p. 13. We inadvertently derived this error from the *Bridgew. Catalogue*, 1837, p. 66.
- I. 152. The number was not afterwards increased.]—In 1859 Mr. W. C. Hazlitt published a selection of Constable's Sonnets, and introduced them by a judicious memoir, which contains nearly all that is known of the author.
- I. 153. His Jyl of Breynthorpe's Testament must have been original.]—The first notion of "Jyl of Breynthorpe's Testament" may, however, have been derived from Chaucer's "Sompner's Tale," where the sick man, Thomas, bestows a corresponding legacy upon the friar, whose cupidity is similarly disappointed :—  
 "The frere up starte, as dothe a wode lyon :  
 A, false chorle ! (qd the frere) for Goddes bones,  
 This haste thou in dyspyte do for the nones," &c.
- I. 160. The form is, we apprehend, without example.]—See however Vol. II. p. 259, where Barnabe Rich in 1613 adopted a similar kind of stanza.
- I. 169. He was at this date in his twenty-third year.]—Samuel Daniel was a Somersetshire man, as we learn from Lane's "Triton's Trumpet," a MS. dated in 1620; and it is stated that his father was a music-master at Taunton. A little earlier there was a John Daniel who was an author, and may have been related. he wrote, and dated "From my house in Saint Brides churchyard, the 13 of January, 1576," the following work,—  
 "Jehovah. A free Pardon, with many Graces therein conteyned, granted to all Christians by our most Holy and reverent Father, God Almighty, the principal high Priest and Bishoppe in Heaven and Earth &c. by John Danyel of Clements Inn. Printed at London by Thomas East for Andrew Maunsell," &c. It is a translation from the Spanish. Samuel Daniel had a brother John, whom, in Sept. 1619, he left sole executor of his will. see that will in the *Shakesp. Soc. Papers*, iv. 156.

- I 181 This seems to be the first printed work of a voluminous author ]—We ought to have said “first *separately* printed work,” because in Vol II p 115, is given Davies’s earliest printed work, viz a Sonnet to W Parry on his narrative of the Travels of the Sherleys
- I 186 Part of the Library of a Lady of Pleasme ]—Clauley’s lines may be seen in Shakesp pub by Whittaker, 1858, Vol VI p 481
- I 187 Eldest son of the unfortunate Secretary Davison ]—In 1602 young Francis Davison was disappointed in his hope of going abroad as Secretary to Parry, and Chamberlain in one of his letters, dated 8 June, 1602, says —“Yt seemes young Davison meanes to take another course and taine poet, for he hath lately set out certain Sonnets and Epigrams” The allusion, no doubt, was to the first edit of the “Poetical Rhapsody”
- I 188 The Eclogue was the production of William Davison ]—The speculation that William Davison, and not his son Francis, was the author of the first Eclogue in the “Poetical Rhapsody” will not appear so unlikely, when it is mentioned that William Davison was poetically inclined, and that he has left behind him some specimens of verse These are contained in IIrl MS 290, and one of them is the following, by no means contemptible, epigram —

“Virtue and learning were, in former time,  
Sure ladders by the which a man might clime  
To honor’s seate, but now they will not hold,  
Unless the mounting steps be made of gold”

The theme of another piece is *Semper eris pauper* It is not at all unnatural to imagine that during his long confinement in the Tower, or while he was resident in disgrace at Stepney (where he was buried 24th Dec 1608), he amused himself by poetical composition, a talent inherited by his son, who nevertheless may possibly have written the Eclogue in question in the person of his father We are of opinion, however, as expressed in our text, that the piece was by the father, and that the initials of the son were erroneously appended to it

- I 195 Thomas Dekker, the dramatist was often, if not always, in difficulties ] —In September, 1616, he was a prisoner in the King’s Bench, and from thence wrote a supplicatory letter to Edward Alleyn, which is preserved in Dulwich College, and was printed in the Memoirs of Alleyn (published by the Shakespeare Society in 1841), p. 131
- I 212 Our first sheet of the copy of 1604 ]—Deloney’s “Garland of Good Will” was in being when T Nash wrote as follows in his “Ilave with you” &c. 1596 —“Thomas Deloney, the balloting silke-weaver, hath time enough for all Myracles, and wit to make a *Garland of Good Will* more than the premisses, with an Epistle of Momus and Zoilus whereas his Muse, from the first peeping forth, hath stood at livery at an ale-house whispe, never exceeding a penny a quart, day nor night, and thus deare yeare, together with the silencing of his looms, sence that, he being constrained to betake him to carded ale” From hence Nash proceeds to assert that since a particular date Deloney had only published his “jig” of “John for the King,” and ballads with the titles of “The Thunderbolt against Swearers” —“Repent England repent,” and “The strange Judgements of God” I these titles were not invented by Nash, none of the ballads have come down to us By “carded ale” Nash seems to mean to pun upon *carded* ale, or ale obtained by ballads written upon hempen executions
- I 216 Regarding which he wrote three extant ballads ]—The titles of the three ballads regarding the Armada are these the first was entered at Stationers’ Hall on 10th Aug 1588, by John Wolfe, but without any mention of the name of the author —“The Queenes visiting the Campe at

Tilsburie with her Entertainment there : To the tune of Wilsons Wilde." The second was entered on the same day, and in the same manner, and the following is its title : " A joyfull Ballad, declaring the happie obtaining of the great Galleazzo, wherein Don Pietro de Valdez was the Chiefe, through the mightie power and providence of God, being a speccall token of his gracious and fatherly goodnes towards us, to the great encouragement of all those that willingly fight in the defence of his Gospell and our good Quene of England To the tune of Mounseurs Almaigne." The third was entered, also anonymously, by Thomas Orwyn on 31st Aug. 1588, and its title was " A new Ballet of the straunge and most cruell Whippes which the Spanyards had prepared to whippe and torment English men and women ; which were found and taken at the Overthrow of certaine of the Spanishe Shippes in July last past, 1588 : To the tune of the Valiant Soldiour." The name of the author, Deloney, is only ascertained by his initials T. D. at the end of each broadside.

I. 221. Both the known copies are dated 1607.]—Mr. Bohn, in his second edition of the *Bibl. Man.* p. 654, incautiously followed the statement of Lowndes in the first edition.

I. 223 We now subjoin it from his own MS. &c.]—See also " *Memoirs of Edward Alleyn*," 8vo. 1841, p. 54.

I. 228 Whose " *Lucrece*" was printed in the same year as Drayton's " *Endimion and Phoebe*." ]—In the edition of Shakespeare (Whittaker and Co. 1858) Vol. VI. p. 525, a mistake is committed, where it is said that Drayton, after the original impression of his " *Legend of Matilda*" in 1594, left out a stanza in which express reference was made, and praise given, to Shakespeare's " *Lucrece*," also published in 1594. The fact is that Drayton did not omit the stanza until after 1596, and two years, in a question of the kind, are highly important. The edition of 1596 bears the following title, and we will add to it the three stanzas as they are there given, which clearly allude to Daniel, Shakespeare, Churchyard and Lodge :—

" The Tragickall Legend of Robert Duke of Normandy, surnamed Short-thigh, eldest sonne to William Conqueror, with the Legend of Matilda the chaste, daughter to the Lord Robert Fitzwater, poisoned by King John. And the Legend of Piers Gaveston, the great Earle of Cornwall, and mighty favourite of King Edward the second. By Michaell Drayton. The latter two by him newly corrected and augmented.—At London, Printed by Ja. Roberts for N. L. and are to be solde at his shop at the West doore of Paules 1596." 4to.

The stanzas, as they originally appeared in 1594, are thus repeated in 1596 : the first praises Daniel, the second Shakespeare, and the third Churchyard and Lodge :—

" Faire Rosamond, of all so highly graced,  
Recorded in the lasting booke of Fame,  
And in our Sainted Legendarie placed  
By him who strives to stellifie her name ;  
Yet will some Matrons say shee was to blame,  
Though all the world bewitched with his rime,  
Yet all his skill cannot excuse her crime.

" Lucrece of whom proud Rome hath boasted long,  
Lately reviv'd to live another age,  
And here arriv'd to tell of Turquins wrong,  
Her chaste deniall and the Tyrants rage,  
Acting her passions on our stately stage,  
Shoe is remembred, all forgetting mee ;  
Yet I as faire and chaste as ore was shee.

## ADDITIONS, NOTES AND CORRECTIONS

"Shoies Wife is in her wanton humor sooth'd,  
And modern Poets still applaud her praise,  
Our famous Elstreds wrinkled brows are smooth'd,  
Call'd from her grave to see these latter dayes,  
And happy's hee their glory high'st can raise  
Thus looser wantons still are prais'd of many  
Vice oft findes friends, but vertue seldom any"

Therefore, if any quarrel ever occurred between Drayton and Shakespeare, which led the former afterwards to omit the stanza upon "Luciece," it is probable that it did not happen until subsequent to 1596. We are the more anxious to set this matter right, because the question arose out of our original error in 1843 see the edition of Shakespeare's Works in that year, Vol VIII p 411

- I 232 He never repunted the whole of his "Idea's Mirroi," 4to 1594 ]—We may here insert a copy of the title-page of the unique volume —"Ideas Mirroi Amours in Quatozains *Che serve è tace assai domanda* —At London, Printed by James Roberts for Nicholas Lange Anno 1594" 4to It consists of 51 sonnets, some of which were afterwards repunted by Drayton, but many of them never again saw the light. The second line of the following dedicatory sonnet to Anthony Cooke, Esq, shows that the pieces included in the volume had been written some time —

"Vouchsafe to grace these rude unpolish'd rymes,  
Which long, dear friend, have slept in sable night,  
And, come abroad now in these glorious tymes,  
Can hardly brooke the puenes of the light  
But sith you see then destiny is such,  
That in the world theyr fortune they must try,  
Perhaps they better shall abide the tuch,  
Weaving your name, theyr gracious livery  
Yet these mine owne I wrong not other men,  
Nor tafique further then thys happy clyme,  
Nor filch from Portes, nor from Petrichs pen,  
A fault too common in thys latter tyme  
Divine Syr Phillip ! I avouch thy writ,  
I am no pickpurse of anothers wit"

The last line is Sidney's in one of his sonnets in "Astrophel and Stella," It is not so clear to whom Drayton alludes when he says that they had "filched" from Desportes and Petrich. Spenser had punted sonnets avowedly from Petrarch and Bellay. We subjoin Drayton's last sonnet in this "Amours in Quatozains," chiefly because he ~~ever~~ afterwards excluded it from his collected works —

"Go you, my lynes, Embassadors of love,  
With my harts trybute to her conquering eyes,  
From whence if you one teare of pitty move  
For all my woes, that onely shall suffice  
When you Minerva in the sunne behold,  
At her perfections stand you then and gaze,  
Whole in the compasse of a Marygold,  
Meridians sits within a maze  
And let Invention of hei beauty vaunt  
When Dorus sings his sweet Pamelas love,  
And tell the Gods Mars is predominant,  
Seated with Sol, and weares Minervas glove  
And tell the world that in the world there is  
A heaven on earth, on earth no heaven but this"

This is not now very intelligible, but, of course, Dorus and Pamela are two of the characters in Sidney's "Arcadia"

- I. 237. He addressed a Letter to the Earl of Shrewsbury.]—As Dyer's autographs are very rare, we quote the hitherto unprinted letter:—

"Right honorable. It is the office off the Register to register those actes which this last feast, and since, have been or shall be doon. And I doubt me, under your L. correction, whether the tyme of your L. Lieutenancie be quyte expired, or no; because the wordes of the Commission as but for three dayes—that is the xxiij, xxiiij and xxiiij dayes of this present moneth, and only for the celebrating of the ceremonies during that tyme. Therefore I thinke your L. may well cast off the care off such enregistering, as belonging to the Dean of Wyndesore properly. Nevertheless, iff it please your L. to have me send in your L. name, I am at comandmt in this, and in all the services that I can performe.

"The vij off Maye 98.

EDWARD DYER."

The above is from Lambeth MS. No. 706. On 1st May 1598, according to Stow (edit. 1605, p. 1307) the ambassadors had returned from France. We apprehend that Sir Edward's father was Sir James Dyer, the celebrated Judge who died in 1582, and of whom the following anecdote is told in MS. Harl. 5353:—"Upon a time, when the late Lord Treasurer, Sir William Cecil, came before Justice Dyer in the Common Pleas, with his rapier by his side, the Justice told him that he must lay aside his long pen-knife, if he would come into that Court. This speech was free, and the shaper because Sir William was then Secretary."

By a letter from N. Taunt, also preserved at Lambeth (MS. 647), it appears that on 28th Feb. 1583, Sir E. Dyer "had returned from his employment in the Low Countries."

- I. 242. When Tumberville printed his "Epitaphs," &c. in 1570.]—This date ought to be 1567: see Vol. II. 446. There was an edit. in 1570.
- I. 255. Chaucer's tale of "Troilus and Chrescid."—Hence we might infer, and it is not very improbable, that Sir T. Elyot referred to some separate publication of Chaucer's "most cunningly amplified" poem, as Speght justly describes it. It would not have been easy for Gnathe to have carried the large folio of Chaucer's Works in his bosom.
- I. 260. A sprightly but satirical ballad.]—The whole of it may be found in the Percy Society's first publication "Old Ballads, from early Printed Copies," 1840, p. 37.
- I. 269. The first stanza was three times turned, altered, changed.]—Either Sir Roger L'Estrange, when he caused Fairfax's translation to be reprinted (8vo. 1687), did not know that the first stanza existed in *three* different forms, or he preferred the original stanza as Fairfax first gave it in the folio, 1600. L'Estrange prefixed an address "to the Reader," in which he says that the translation "is one of the most correct pieces, perhaps, for the turn of the verse, the apt and harmonious disposition of the words, and the strength of thought, that we have any where extant in this kind in the English tongue." He prefixed "The Life of Godfrey of Bulloigne," but he knew nothing that is not well known.
- I. 270. Lord Falkland contributed six lines.]—In the ordinary accounts of Sir Henry Cary (father of the famous Lord Falkland) it is said that he was created Viscount Falkland on the 10th Nov. 1620. (Chalm. Biogr. Diet. viii. 335.) We know not how to reconcile this statement with the following extract from the Registers of St. Bartholomew the Great, which shows that on the 23rd Dec. 1619, he bore the title of Lord Falkland:—  
"Lucie the daughter of Sir Henry Cary, Viscount Faulkland, and Controller of the King's Majesties household, and one of his Privie Councill, and of Elizabeth his wife, was baptised 23 Decr. 1619."

## ADDITIONS, NOTES AND CORRECTIONS

- I 272 Nothing seems to be known of this author ]—We may gather from his own words either that he was at one time a Falconer, or that he was very fond of the sport. He mentions his Falconer's coat, and speaks of having lately come from "the hawk's perch."
- I 276 We shall hereafter under Richard Vennard ]—For Vennard read *Vennar*, but he spelt his name in both ways. Samuel Sheppard, in his "Times Displayed," 1646, laughs at Fenno's, or Fenner's ignorance, but he does not notice Vennar or Vennard.
- I 278 He seems in the outset of his career to have supported himself by letters. ]—In 1572 he published the following "Monophylo, drawne into English, by Geffray Fenton." This he calls his "second exercise," but it seems to have been his *third*, if we reckon a "Discourse on the Civil Wars in France" as his earliest work, and his "Tragical Discourses," 1567, as his second. His "Discourse on the Civil Wars," it seems, has no date, but we never saw it.
- I 281 This we take to be the oldest printed mention of Cock Lore's Boat ]—For "the oldest" read *one of the* oldest notices of it.
- I 284 A series of Latin verses ]—It may be worth while to insert here the full title of the work of which Theophilus Field was the avowed editor: it consists of only eight leaves, 4to and was dedicated to Sir Robert Cecil in Latin prose and verse —

"Album, seu Nigrum Apocorum

Auctor in libri nomen

Album nomen habes, quia candidiora reclusus

Pectora amcorum (pulre libelle) mihi

Nemo suum numeris nostris adiecit accurum

Quem mihi non inter, fas, numerare meos

Album nomen habes, sed nigrum prestat habere,

Est magis conveniens luctibus iste color

Album, lectorum vult candida pectora nigrum

Parce (niger lector) dente notare nigro

Impressum Londini, per Thomam Creed, pro Andraæ Wise Anno 1600 "

Besides the dedication to Sir Robert Cecil, Field has two sets of Latin verses subscribed with his initials, and another poem thus headed —*In obitum viri ornatissimi, patris sui honoratissimi D. H. Pallavermi Equitis crumenæ asclepiadiacum.* The earliest piece in the collection is by Bishop Hall, subscribed "I Hall Imman."

- I 289 At the end also is a piece of plagiarism ]—See likewise this Vol p 308, where, however, "Hemetes" is twice misprinted *Hermetes*.
- I 291 The Forest of Fancy ]—This title seems to have been chosen in reference to a popular work published in 1571, 4to entitled "The Foeste or Collection of Histories," a translation from the French by Thomas Forrescue, and printed by John Kyngston. It is a grave and instructive work, and the only piece of poetry in it is an introductory "Advertisement written by the translator to his booke." Here Forrescue states that he had had no time to correct the press, and entreats indulgence, ending with the following address to his book —
- "Farewell ! I canne no more  
thy fathers blessing have  
Be mindful of his preceptes, and  
thine honour looke thou save  
And sith thou never shalte  
to hym retourne againe,  
Woorke thou hym good, if that thou canste,  
for he thee pende with paine "

The "Collection" is divided into four parts, the chief subjects being given in a "table" at the end. "The Forest of Fancy" seems intended to be a direct counterpart to this "Forest of History."

- I. 300. Which is unnoticed by bibliographers.]—It is not in the first edition of Lowndes' *Bib. Man.*; but the title is inserted in brief by Mr. Bohn in his second edition, 1859, p. 854.
- I. 308. Gascoigne's Tale of Hemetes was claimed by A. Fleming.]—The following three stanzas are curious and personal—we quote them from the end of the MS. of Gascoigne's translation of the "Tale of Hemetes" (not *Hermes*, as given by misprint in our text), which he presented to Queen Elizabeth the year before his death. (Royal MSS 18 A. XLVIII.) He tells her majesty—

"A sighe sometymes maye ease a swellinge harte,  
as soden blastes do cleare the clowdye skyes,  
and teares (lickwyse) maye somewhat ease some smarte,  
as Showers allaye the dustes from earthe which ryse;  
for tinges (which hyde extremyte) be glade  
to feele the leaste relyef that maye be hade.

"Butt as the rayne which dothe ensew such blaste  
(from heaven on, hyshe) with greater force dothe fall,  
and as the duste, when little droppes be paste,  
doth quicly drye and muche encrease withall,  
so sighes and teares (yf soveraigne grace be greved)  
consume the harte whose lightes they earst relieved.

"Good Quene, I compt this Booke a sighe to be,  
and everye leafe a teare of trew entennte,  
which (tuthe to tell) do somewhatt comforte me,  
in hope they maye be tane as they be ment;  
but if my Queene shulde not accepte them well,  
they kyll his harte which (now) for Joye doth swell.

*Tam Marti quam Mercurio.*

"Yf God wolde deigne to make a Petrarks here of me,  
The comlyest Queene that ever was my Lawra nedes must be."

- I. 311. The epistle is remarkable.]—Gabriel Harvey, in his "Pierces Supererogation," 1593, p. 48, thus alludes to Gascoigne's instrumentality as regards this pamphlet, as well as to his services in the Low Countries:—"And M. Gascoigne himselfe, after some riper experience, was glad to trye other conclusions in the Lowe Countreies, and bestowed an honourable commendation upon Sir Humfrye Gilbert's gallant discourse of a discovery for a newe passage to the East Indies." On p. 62, Harvey again mentions Gascoigne in company with Greene, Tarlton and Marlowe: "His (Nash's) gayest flourishes are but Gascoigne's Weedes, or Tarlton's Trickes, or Greenes Crankes, or Marlowes bravados."
- I. 315. They belong to a different publication.]—Which is not there cited: it is entitled "Certain Elegies done by sundrie excellent Wits: with Satyrs and Epigrams. London Printed for Thomas Jones, &c. 1620."
- I. 318. Chance of the dolorous Lover.]—See it mentioned also in this Vol. p. 32: it bears date in 1520. Dibdin (*Typ. Ant.* II. 383), makes no fewer than five variations in quoting this single line;

"That thy quykened my spyrytes with theyr donlect odour."

*His* for "my" was, of course, intentional, as Dibdin was changing the person of the speaker.

It may be worth while to insert two of the stanzas, one given to Love and the other to Shamefacedness, both ladies:—



"Love spake fyrste, and to me she did saye  
My fayre mynyon doughter, so tender and yonge,  
Acustome thy youth to spoite and to playe,  
To daunce and to lute with many a swete songe,  
To haunte wanton company, to daly amonge,  
For fro me thou hast not yet scaped the trase  
Youth must aquyte her or she come from the passe.

Then answered Shamelastnes in sentence shoite  
My fayre doughter, you shall not do so,  
For evyll is the woulde, beware of reporte  
If you so offended, how shulde you then do ?  
Your lovers would despyse you, and leve you in wo,  
So shulde you be shumed in every towne  
Bewtye is nothyng without good renowne "

Love follows up her first advice thus —

"At bankettes and playes be present dayly,  
At great feastes and toynays where most people resorte  
To moche to be fearefull doth greatly dyscomferte \* \* \*  
Thynkest thou it synne for to beholde  
Upon theyr flesshie courses these galantes so gaye,  
Betraped in sylke, sylver and golde,  
Whiche with speare and shuld at the justes doth assaye  
Manfully to wjn the pryse, yf they maye,  
Whiche won thorowe your love, they give you the prayse ?  
Thus amorous lantes joyosen awayes "

- I. 319 Google's Epitaphie on the Death of Nicholas Grimaold ]—See a quotation from it in Cooper's *Ath Cantabr* I 231

- I 321. One called "The Ephemerides of Phialo"]—We had not room in the text for any notice of Gosson's "Ephemerides of Phialo," which was "Imprinted at London, by Thomas Dawson, Anno 1759" The author of the article in *Brit Bibl* iv 289, does not appear to have known of any earlier impression than that of 1586, when the "Ephemerides" was reprinted the date, 1579, is material, because, as, like "the School of Abuse," it is dedicated to Sidney, it seems to show that Sidney had not "scorned" Gosson's earlier production The "School of Abuse" must have come out early in the year We are here only desirous of quoting from the "Ephemerides," a passage in which we hear of a work in defence of Plays and Theatres, then published, but which has never since been heard of It was entitled 'Strange Newes out of Affrick,' and, as Gosson states, was composed by a Doctor, and founded upon the proverb *Affrica semper aliquid oporat novi* Gosson says of this attempt —

"His friends, gaping for some strange conceit to bring to the Stage, finde him to dally, for with a tale of a tub he shippeth down presently to a dute comparison of a Dutch Mule and an English Mare that ingendered an Asse, and to cast his foale quickly (with a devout prayer to God to send players few asses and many auditors) he growes to conclusion, behaving himself in his learned Paraphrase like Megabirus, who came unto Apelles shop and began to talke of his shadows, til the painter reprovod him in this manner — 'Hadst thou kept silence, O Megabirus, I would have revered thee for thy gay coate now the worst boy that grindeth my coulours wil laugh thee to scorne' And I, if this Geographer had stayed his pen within the compasse of Affrike, would have read him with patience, for the countries sake, but now the least childe which is able to temper his ynke wil give him a floute If Players get no better Atturme to pleade their case, I wil holde mee contented, where the harveste is hard, to take otes of yl debtters in parte payment "

To the above succeeds Gosson's "Apologie of the Schoole of Abuse,"

in what is called "a third booke," and it occupies the last 24 pages of the "Ephemerides." We have little doubt that "the English Mare," in the preceding extract, was intended for the Mayor of London, always at that date abundantly abused for his hostility to theatrical performances. In this resistance he was supported by the whole Corporation, though they had not been able to prevent the opening of the Blackfriars Theatre, built, a few years before, upon a piece of ground, fortunately, not within the jurisdiction of the City.

- I. 323. He did not, however, altogether abandon literature.]—Ritson, (Bibl. Poet. p. 223), quotes A. Wood as his authority for saying that Gosson was at one time celebrated for his Pastorals: Wood's authority was, no doubt, Francis Meres, (whom Ritson does not mention) who in his *Palladis Tamia*, 1598, p. 284, says, "amongst us the best in this kind are Sir Philip Sidney, Master Challener, Spenser, Stephen Gosson, Abrahام Fraunce and Barnefield." This is certainly placing Gosson in good company. His earliest known poem was prefixed to Florio's "First Fruits," 4to. 1578, and he has six stanzas at the end of T. Kerton's "Mirror of Man's Life," 8vo. 1580. Probably his versified commendation of Nicholas's "History of the Conquest of the West India" also appeared in 1578: the first and last of these are not noticed by Ritson. For Gosson's satire on the apparel of ladies, see Vol. II. p. 215.
- I. 324. In 1598 he was still an advocate for, and a supporter of the stage.]—See, however, what is afterwards said (this Vol. p. 476) of his "Prosopopeia," (if, as we suppose, it be his) printed in 1596. We apprehend that we have been hasty in stating that Lodge, at any period after 1596, was "a supporter of the stage," in the sense of a writer for it: we believe that he had ceased to produce any plays after the publication of his "Prosopopeia." His name does not occur in Henslowe's Diary.
- I. 333. l. 24.]—Greene's "Quip for an upstart Courtier" is not only alluded to, but mentioned with the author's name in the only epigram of any value by Richard Middleton of York, printed in London in 1608. Ritson, by mistake, gives it the date of 1508, (Bibl. Poet. p. 279) The epigram, naming Greene, is this:—

"Luscus th' art chang'd; thy voice (me thinke) is changing  
By haunting femals, and by often ranging  
Into their forests: Yorke can witness rightly  
To what Saints shrine thou paies devotion nightly.  
For thee I scorne my eternizing pen  
Should range thee in the rancke of gentlemen,  
But that I mean to shew by verse and art  
What a proud foole, a painted asse, thou art.  
The base dependant of a noble man,  
If he can purchase but an old satten suit  
In's owne surmise hee's straight a gentleman;  
But his opinion I can well confute:  
For *Robert Greene* doth say, and wisely scan,  
A velvet slop makes not a gentleman.  
Then, this dependant, where so ere he passes,  
Shall be esteemed amongst the rancke of asses."

The only curious part of R. Middleton's small volume relates to the performance of what the author calls "Christmas Plays" at York, not meaning the old religious Miracle-plays, but profane representations during the holidays at that season. Of one of the actors he says,

"Jano is chang'd from a Christmas stage,  
Whereon he plaid a lover that in rage  
Did stab himselfe unto a husbandman," &c.

The book is full of gross misprints, such as "place" for *play*, "Nurse" for *Muse*, &c. The original is unique

- I 335 His Myrrour of Modestie was entered on 7th April, 1580 ]—This entry, as we have since ascertained, applies to Thomas Salter's small work with the same title. See "Salter, Thomas," Vol II p 312, in which article we have duly noticed Greene's performance

- I 338 Before the production in hand was written, Greene was actually dead ]—We suspect that Barnabe Rich was the R B (his initials reversed) who, in 1594, wrote and published "Greene's Funeralls" they came from Danter's press, who said that he had published the tract "contrarie to the Author's expectation" It consists of 14 Sonnets, as the writer calls them, with much licence, as may be judged from the following, numbered "Sonnet X," and headed,

"A Catalogue of certaine of his Bookes

*Camilla* for the first and second part  
*The Card of Fancie*, and his *Tulles love*  
 His *Nunquam sera*, and his *Nightingale*  
 His *Spanish Masquerado* and his *Change*  
 His *Menaphon* and *Metamorphosis*  
 His *Ophanon* and the *Denmarke King*  
 His *Censure* and his *Loves Trutameron*  
 His *Disputation* and the *Death of him*  
 That makes all England shed so many teares  
 And many more that I have never scene  
 May witness well unto the world his wit,  
 Had he so well as well applied it"

This is a curious, although a very incomplete enumeration

- I 339 We do not trace in the Registers any record of "Greene's Vision"]—We have said nothing of Greene's productions reproving and exposing cheats and coneycatchers. Some of them, we are convinced, were not by him, but imputed to him by fraudulent publishers. Such is the case with the tract, first printed (as far as we know) in 1615, and several times afterwards, called "Theeves falling out, True-men come by their Goods" No name is given on the title-page of the earliest impression, and only R G subscribed to the dedication, but when it was reprinted by Henry Ball in 1617, he boldly placed "by Robert Greene" on the forefront, and there it continued afterwards. As the Rev Mr Dyce never saw the edition of 1615, we copy the imprint,—"Imprinted at London for T G and are to be sould by R Marchant at the Crosse in Pauls Church-yard 1615" It is in 4to B L. 22 leaves

- I 341 At his shop in Bedlam, neere Mooie-Fields, 1619 ]—Since this was written we have been favoured with the sight of a copy dated 1607 (printed by E Alldo), but even that could not be the earliest impression

- I 346 By Fuscus Gulpin means Marston ]—If Fuscus mean Marston, the E G to whom Marston addresses his *Satyra nova*, in his "Scourge for Villanie," can hardly mean Edward Gulpin, and we must look for some other owner of the initials. Marston's satire opens thus

"From out the sadness of my discontent,  
 Hating my wonted joy and merriment  
 (Onely to give dull Time a swifter wing)  
 Thus, scorning scorn of idiot fooles, I sing"

- I 351 If not to Jyl of Brentford's Testament ]—The following lines by L P i.e. Laurence Price, in praise of Martin Parker's "Harry White his Humour," 8vo printed about 1640, shows how long the celebrity of this coarse and vulgar production survived.

"The author in a recompence  
to them that angry be,  
Bequeaths a gift that's cal'd  
Old Gillian's legacie."

- I. 360. Mr Grenville had no copy of it ]—This is a mistake : Mr. Grenville had a copy . see *Bibl. Grenvilliana*, Vol. III.
- I. 363. Beating a gentleman for interrupting his sport ]—See the late Earl of Ellesmere's translation of Von Raumer's "History of the 16th and 17th Centuries," under date 5th April, 1606.
- I. 364. ]—The following is a copy of the title-page of the edition of 1567 : on the last page the precise date, inserted by W. Griffith, is "1567, the eight of January."

"A Caveat for commen Cursetors vulgarely called Vagabones, set forth by Thomas Harman Esquier, for the utillite and proffyt of hys naturall Countrey. Newly augmented and Imprinted Anno Domini M D. LXXVII. Vewed, examined and allowed according unto the Queenes Majesties Injunctions—Imprinted at London in Fletestret at the signe of the Faulcon, by Wylliam Gryffith, and are to be solde at his shoppe in Saynt Dunstones Churche yarde in the West."

It consists of only 30 leaves, and the woodcuts at the end are differently placed, while the information is added, that the criminal at the foot of the gallows is the "counterfent Crank," whom Harman himself had aided to capture in Whitefnais. On the last leaf is a woodcut of the Virgin and Child, clearly of foreign origin, and in a superior style of art.

There was an impression of a tract called "The Fraternity of Vagabonds," in 1575, 4to. with this elaborate title.—

"The Fraternytye of Vacabondes As wel of ruffing Vacabondes, as of beggerly, of women as of men, of Gyrls as of Boyes, with thei proper names and qualities. With a description of the crafty company of Cousoners and Shifters. Wherunto also is adjoynd the xxv Orders of Knaves, otherwyse called a Quartern of Knaves. Confirmed for ever by Cocke Lovell.

*The Uprightman speaketh.*

Our Brotherhood of Vacabondes,  
If you would know where dwell :  
In graves end Barge which syl dome standes,  
The talke wyll shew ryght well.

*Cocke Lovell aunswereth.*

Some orders of my Knaves also  
In that Barge shall ye fynde :  
For no where shall ye walke I trow  
But ye shall see their kynde.

Imprinted at London by John Awdeley, dwellyng in litle Britayne streete without Aldersgate, 1575."

It consists of only 9 leaves, 4to.

- I. 365. Under the title of *Liber Vagatorum*. ]—This work, since we wrote, has been most creditably translated and printed by Mr. C. Hotten.
- I. 373. Brathwaite also states that Heywood was engaged on such a work. ]—This was as early as 1614, in his "Scholler's Medley," p. 31 : his words are "My judicious friend Maister Tho Heywood hath taken in hand (by his great industry) to make a general, (though summary) description of all Poets Lives." This is a very interesting point.
- I. 378. We learn from "A Whip for an Ape." ]—For a review of this curious and amusing tract see Vol. II. p. 513.

- I 384 In this collection of Hunnis's well-known productions ]—Regarding Hunnis, and some of his works, the following extracts from the Registers of the Stationers' Company are new and interesting —

"X<sup>o</sup> Augusti 1579 Henry Denham T Da[w]son Upon the hearing of a controversie betwixt the said parties touchinge a booke called a Handfull of Honys suckles, printed by the said T Da[w]son, and pretended by the said H Denham to be a prayer booke, yt is ordered at a Court holden this day, by thassent of the parties, that Da[w]son shall deliver all the rest which he hath of the said booke at the rate of viij<sup>s</sup> the C to Denham And alwayes at the reprinting of the said booke leave out all such titles and notes as doo shewe or declare the same to contayne any prayer or prayers

"6 Dec 1585 Mr Denham Mr Da[w]son Yt is ordered by their consentes, that Mr Denham shall from henceforth enjoye as his owne copie, to his owne use, The seven Sobbes, The handfull of Honys suckles, and the Wydowes myte And that the said Henry Denham, or his ex, shall pay unto the said Thomas Da[w]son or his exor the somme of xvi pounds of laful English money, at or before our Lady day in lent next, viz xij<sup>s</sup> for printinge the said handfull of Honysuckells diverse tymes heretofore, to thunjurye of the said Da[w]son, and xl<sup>s</sup> for the said Da[w]sons interest in the same booke

"By me Henry Denham  
"by me Thomas Dawson"

- I 393 Wilham Pawlet, Marquis of Winchester, wrote a tract called "Idleness"]—See Vol II p 132 Since we penned this notice, when we apprehended that it was "the only known copy," we have had an opportunity of inspecting a second, and we believe that a third has been publicly sold This fact shows how dangerous it is to speak positively about the rarity of any old book There is a copy of "The Image of Idleness" in the Bodleian Library, so that the exemplar of that little clever volume in the British Museum is not, as we supposed, unique
- I 401 At the end of the dedication ]—The dedication to Kingsmill of the first edition is expressly dated "In the yeare of our Lord God, 1598" The address "to the Gentlemen Readers" there ends with the following stanza —

"The which according to their own request  
The Lord in wrath did perfectly fulfill  
Their chancels ran with blood, and did not rest,  
Their blood was spilt that Jesus blood did spill  
God grant we may our hatefull sinnes forsake,  
And by the Jewes a Christian warning take"

The old play upon the same subject, called "The Jews' Tragedy," professed to have been written by Wilham, the son of old John Heminge it was not printed until 1662, but it contains many passages clearly of a much earlier date, and we know that a drama, called "Titus and Vespasian," was brought out at Henslowe's theatre on 11th April, 1591 Diary, p 24, &c In "The Jews' Tragedy" there are several remarkable imitations of older dramatists even Hamlet's soliloquy is parodied, "To be, or not to be, aye, there's the doubt," &c p 29 This would tend to prove that Shakespeare's Tragedy was not well known, nor often acted, when "The Jews' Tragedy" was in a course of performance

- I. 408 To Sir Thomas Gresham in 1566 ]—This mention of Gresham reminds us of a private note, dated 1603, from a person of the name of Topclyffe to Lord Shrewsbury, preserved at Lambeth, in which he instructs his Lordship how to make Hierons, or Hieronsaws, as he calls them, breed in any place where timber is growing. Topclyffe observes, "For so did

Sr Thomas Gresham begyne and make a Heronrye upon masts of shippes, set in and neare unto his fyshe pondes at Awsterleye, neare London, as my selfe did see and is well knowne, until gunnes did dryve them away after his death."

This we apprehend, though a trifle, is a new point in Gresham's biography: another, respecting his widow, may here be added. In 31 Eliz. William Buckle instituted a suit in the Court of Requests against Dame Anne Gresham, widow of Sir Thomas, respecting some property in Stanton, within the Bishoprick of Durham, which Sir Thomas, by his agent, Anthony Stringer, had let to Buckle. The decree was in favour of Buckle, to whom £17, which he had paid to Stringer, was to be refunded by the widow Gresham, with 40s costs. This information we gathered from the records of the Court of Requests, before they were removed from the Chapter House, Westminster.

- I. 416 "John Honnyman, player," was buried at Cripplegate ]—The date here given of John Honeyman's death, 13th April, 1637, makes it quite certain that Jordan was writing of the same man and actor. his lines are worth quoting in a note on this account :—

*"An Epitaph on his kind friend Mr. John Honiman, Gent.*

"Thou that couldst never weepe, and knowst not why  
Teares should be spent but in mans infancy,  
Come and repent thy error, for here lyes  
A theame for Angels to write Elegies,  
Had they the losse as we have ; such a one  
As nature kild for his perfection ;  
And when shee sends those vertues backe agen,  
His stocke shall serve for twenty vertuous men.  
In Aprill dyed this Aprill, to finde May  
In Paradise, or celebrate a day  
With some celestiaall creature had hee beene  
Designed for other then a Cherubin,  
Earth would have gave him choice : he was a man  
So sweetly good, that he who wisely can  
Describe at large must such another be,  
Or court no Muses but Divinitie.  
Here will I rest, for feare the Readers eyes  
Upon his urne become a sacrifice."

- I. 421. Anthony Wood was not acquainted with this very scarce book.]—The name of John Keeper ought perhaps to have been inserted here by virtue of a separate work, which he published without date, but prior to 1600, containing verses of some merit as translations: they deserve the more praise because Keeper apologises for them, remarking, "I have therefore contended only with bare rithming desinence, voyd of all ornament, to expresse the meaning of such poeticall citations as the author useth, they being ordinarily alleged out of Petrarch, whose verse, in my opinion, even in Italian, is rather weighty or sententious than heroicall." Yet Keeper had been a writer of verse as early as 1568, if it be the same man (see Brit. Bibl. I. 106), when he called himself "John Keeper, Student," and wrote in praise of Tho Howell's "Arbor of Amitie," a volume in the Bodleian Library, often noticed and criticised. Keeper only put his initials to the work before us, which has for title, "The Courtiers Academie: comprehending seven severall dayes discourses &c. Originall written in Italian by Count Hamball Romei, &c. and translated into English by I. K.—Printed by Valentine Sims," without year or the mention of any bookseller. The dedication is to "Sir Charles Blunt, Lord Mountjoy, K G" There is not much verse in the book, and what there is generally in couplets, as, perhaps, I. K. could not trust himself with the peculiar

form of the Italian sonnet we quote seven of Keeper's lines, not from Petrarck, to whom he could not do justice, but from Boethius —

"From whence proceeds this humor of high blood,  
And vaunts of our great grandfathers so good ?  
It first original and birth we way,  
Of each thing maker God we finde alway ;  
So that none vile can well accompted be  
But those that follow vice, and vertue flee,  
Abandoning the stocke of then degree "

424 Certainly a divine ]—A sermon by Kethe is extant, "made at Blandford Forum" on 17th January, 1571-2 His ballad "Of Misrules contending," &c, was reprinted by the Percy Society in 1840 the title is there correctly given From Maunsel's Catalogue we learn that Kethe also wrote "A Seeing Glasse sent to the Nobles and Gentlemen of England" This work also must have been written abroad

- I 430 This is a very disappointing production ]—There is another tract of a rather different character relating to "the King and Queene of Fayries," which belongs to a later period, 1635, bearing the following title —"A Description of the King and Queene of Fayries, then habit, fure, then abode, pompe and state Being very delightfull to the sense, and full of mirth—London, Printed for Richard Harper, and are to be sold at his shop at the Hospitall gate 1635" It is in B L and not worth much, having been got up and published for rapid sale It is preceded by an address "to the courteous Reader," signed R S, and followed by what professes to be an account of the "clothes brought to the King of Fayries on New-yeares day in the morning, 1626, by the Queenes Chambermaids" We may therefore presume that in 1635 it was only a reprint of what had appeared in 1626 or 1627 The whole is a compilation of small well-known pieces on the subject of Fairies, by Herrick, Burton and others R S (whose name probably was Seward) tells us that he means to give of the King of Fairies

"the sincere description,  
Of his abode, his nature, and the region  
In which he rules,"

but he does no such thing if he had performed his promise, his work would have been interesting as it is, it is curious from its rarity, but, no doubt, its title and woodcuts at first procured for it many purchasers, who did not, however, care to preserve it

- I 432 Humphrey King the real or supposed author ]—There is no doubt that he was a tobaccoist, and in this capacity, besides Nash's "Lenten Stuffe," an 8vo tract, without date, but anterior to 1600, was dedicated to him it is wholly in praise of "the Nicotian Weed" The anonymous poem called "The Metamorphosis of Tobacco," which, in 1602, was dedicated to Drayton, is a first-rate production of its class, and has been very recently reprinted It is one of our earliest specimens of the mock heroic, and we have somewhere seen Sir John Beaumont pointed out as the author of it, which appears to us by no means unlikely For "Cudwode," on this page, read *Cutwode*, as the writer of *Caltha Poetarum*
- I 449 With foule incest ] Lane perhaps alludes, in the word "incest," to the real or supposed relationship between Tarquin and Lucrece
- I 465. We are not about to review his "Glaucus and Scilla"]—Still, we cannot refrain, in a note, from extracting what Lodge said (four years before Shakespeare printed his poem) on the subject of Venus and Adonis it is also precisely in the measure and stanza subsequently adopted by our great dramatist.—

- "He that hath seene the sweete Arcadian boy  
 Wiping the purple from his forced wound,  
 His pretie teares betokening his annoy,  
 His sighes, his cries, his falling to the ground;  
 The echoes ringing from the rockes his fall,  
 The trees with teares reporting of his thrall;
- "And Venus, starting at her love-mates crie,  
 Forcing her birds to hast her chariot on,  
 And full of griefe, at last with piteous eie  
 Seene where, all pale with death, he lay alone,  
 Whose beautie quald, as wont the lilies droope,  
 When wastfull winter windes doe make them stoope.
- "Her daintie hand addrest to dawne her deere,  
 Her roseall lip alied to his pale cheekes,  
 Her sighes, and then her lookes and heauey cheere,  
 Her bitter threates and then her passions meeke,  
 How on his senseles corpse she lay a crying,  
 As if the boy were then but new a dying."

Of course, we do not mean to institute a moment's comparison, but the subject and the verse are the same in both poets, and Lodge was certainly the senior. Nobody has remarked upon it, but one of Lodge's pieces is upon the same theme, and with the same burden, as "Francescos Roundelay" in R. Greene's "Never too Late."—

"For everie looke and thought with teares I cie,  
 I loath the faults and follies of mine eie."

- I. 467. As edited by Heber ]—We speak of Ellis's Specimens "as edited by Heber," because, although it is not generally known, the fact is so; and while we write, we have some of the proof-sheets, as corrected in Heber's handwriting, before us. This gives a new value to the edition of 1811, which in its references is more complete than earlier impressions. Even Heber, however, did not correct the strange blunder of Ellis, pointed out on our next page, where he assigns to Lodge Whetstone's well known play of "Promos and Cassandra," 1578, the undoubted original of Shakespeare's "Measure for Measure."

- I. 470. Sir John Harington published his version of the Orlando Furioso in 1591. It became so popular, in part owing to the engravings, that in the Spring of 1593, there was a project for an edition in colours, as is testified by the Registers of the Stationers' Company, in which we read as follows, under date "23 Aprill, 1593."

"Tobie Cooke. Robert Roswell. The matter in controversie betwene the said parties ys, by their consentes, referred to the hearinge, and determination of Mr. John Harrison, thelder, and Mr. Watkins. And the said parties have agreed to stand by their order. Memorand. that the controversie is about an Ariosto in Englishe in colours."

What was the end of the controversy is no where stated, and the fact is new. The second edition, however, did not appear until 1607, and then the plates, as before, were plain. The merits of the translation have always been in dispute; but the worst fault about it is that it is too free, much being inserted that is not in the original. Harington himself thus humorously speaks of it in his "Ulysses upon Ajax," 1590:

"Was it you that translated Ariosto?—I, marry, was it. In faith you had been better to have set your legs before it than your hands, for the lines are very gouty, and too untoward to climb Helicon."

Nevertheless, there are few, if any, better specimens of semi-serious versification in our language.



I 476 We apprehend it is a mistake ]—Mr D Laing of Edinburgh, an excellent judge, and a very learned literary antiquary, has given it as his opinion that L T (as the letters seem placed in a copy he had seen, but which we have not) are the initials of Laurence Twyne, the translator of the novel of "Apollonius of Tyre," on which "Pericles" is founded. Mr Laing, however, fails to show in what way the repentant spirit displayed in "Pro-opopeia," was called for in the case of Twyne, whereas, in the case of Lodge, it is obvious, after the life he had led up to 1596. When we say that L T, instead of T L is "a mistake," we mean, of course, that it was an error on the part of the old printer. Mr Laing's opinion on the subject may be seen in the Introduction to the Shakespeare Society's reprint of Lodge's "Defence of Plays," 8vo 1853. In 1614, Lodge wrote in the same contrite spirit, in the address "to the Reader," before his translation of Seneca: speaking of his early productions, he says, "My soule and conscience bear me witnesse that my intent and scope was only to draw men to amendment of life, and to root out vaine customs that are too much ingrafted in this age." We doubt whether this excuse would avail him as regards all his early productions, but this was the first time he came again into print, after the publication of his "Treatise on the Plague," 4to 1603.

I 488 It was written while Henry VIII was still upon the throne ]—It was not only written, but printed before the death of Henry VIII viz in 1542, and a learned friend has favoured us with the title-page of the first edition, which we thankfully copy.

"The Lamentacion of a Christian against the Citie of London, made by Rodenigo Mors, Anno Domini M D XLII. Printed at Jencho in the Land of Pionus. By Thome Trowth." B L 12mo

Rodenigo Mors, as our informant truly states, was the name assumed by Henry Brinklow.

189 What he terms "an Æliou and an Ælogue"]—On second thoughts, we have introduced them elsewhere, Vol II, p 515, where we have given a supplemental notice of the tract.

198 No previous bibliographer has seen this edition ]—Lowndes, p 1414, gives 1589 and 1615 as the dates of existing impressions, but we have seen neither of them. The copy we have used must have come out in 1584: it was entered at Stationers' Hall on 6th May, 1583, "always provided that before he print he shall get the bishop of London his allowance to it." The work was therefore then in MS.

I 512 There is no title to the tract, but it was probably anterior to 1690.]—Since this was written and printed we have been fortunate enough to meet with the first part of the "Guide to Malt-worms": it was published by the same bookseller, J. Buckerton in Paternoster Row, but, like "the second part," it has no date. It is called "A Vade Mecum for Malt-Worms, or a Guide to Good-Fellows," and consists of 28 leaves, 8vo each page having a woodcut of the sign of some "public-house." Four introductory cuts are not signs but Sots, viz the "Sot Rampant," the "Sot Couchant," &c. The signs are many of them curious, but hardly so interesting as those in "the second part," one of them is Queen Mary, and another "the three Protestant Queens," Elizabeth, Mary and Anne, in the costumes of the different periods, and showing that the date of this first part must have been later than 1702. Every sign is accompanied by a couplet of them clever, but generally coarse. Of the Crown, "by St. Dunstons Church House," it is said, among other things,

"Here Booksellers and Printers strike a bargain,  
And readers stand amazed at S—ter's jargon."

Of Mist, the printer, we are told, under the sign of his House situated in Carter Lane,

"Near to the place where Mist, the printer dwells,  
Mist that all News Writers in town excells,  
And by his *Journals* sale has made appear  
It brings him in Twelve Hundred Pounds a year," &c.

The sign of "the Coach and Horses" is a curious specimen of the vehicle of that day, and one sign is of a female slack-rope dancer in male attire. The last sign but one is of an Eating-house in Westminster, called "Hell," and the last is "the Crown and Rolls," in Chancery Lane.

- I. 528. Marston dedicates this volume to Detraction ]—We have no account of Marston's death, nor in what year it occurred. An original letter from him, relating to the arrest of the five members in 1641, shows that he was then living; in the edition of *Shakespeare*, 1868, Vol. I. p. 179, this letter is printed, but under the erroneous impression that it referred to the Gunpowder Plot. Six of Marston's Plays were collected and reprinted in 1633, 8vo., but his name is not found in any part of the volume, and it does not include all his dramas. In 1642 there was certainly a John Marston in the church, for then was published "A Sermon preached at St. Margaretts in Westminster, &c. by John Marston, Master of Arts, and Rector of St. Mary Magdalene at Canterbury."

- I. 531. This is all that relates to Waldegrave ]—The treatment of Waldegrave is adverted to in the famous and popular tract called "Oh! read over D John Bridges, for it is a worthy worke," printed abroad about the same date, though there is none on the title-page. It appears that a decree in the Star Chamber had been pronounced against Waldegrave, and a contrast is drawn between the usage he received and that which a punter named Thackwell, who had printed popish books in Wales, had received.—"Thackwell is at libertie to walke where he will, and permitted to make the most he could of his presse and letters whereas Robert Waldegrave dares not shew his face for the bloodthirstie desire you have for his life, onely for printing of bookes which toucheth the bishops Myters You know that Waldegrave's printing presse and letters were taken away: his presse being timber was sawen and hewed in pieces: the yron worke battered and made unservicable; his letters melted, with cases and other tooles defaced (by John Woolfe, alias Machivell, Beadle of the Stationers, and most tormenting executioner of Waldegrave's goods) and he himself utterly deprived of ever printing againe having a wife and sixe small children." The following paragraph, which mentions the famous Comedy, "Gammer Gurtons Needle," attributed to Bishop Still, is highly curious, because it informs us that the piece had been imputed to Dr. Bridges, perhaps to procure the greater dislike of him.—"You (Bridges) have bin a worthy writer, as they say, of a long time: your first booke was a proper Enterlude called Gammer Gurtons Needle. But I thinke that this trifle, which shew eth the author to have had some witte and invention in him, was none of your doing" It is in this tract that Bishop Aymer is for the first time called Bishop Elm-mar, because he cut downe the elms in the grounds at Fulham.

- I. 537. There were two editions of this interesting tract in 1604.]—The Rev. Mr. Dyce became aware of the existence of two impressions of "The Ant and the Nightingale," from this article in the Bridgewater Catalogue; and after examining both he arrived at the conclusion that the edition called "Father Hubbards Tales" was the first; but we cannot agree with him, though it is not easy to establish the fact either way. See Dyce's *Middleton*, v. 549 See also Spenser's Works, 1862, I. lxxxii.

- I. 542. Richard Mulcaster was elected Master of Merchant Tailors' School in

1561 ]—The following short passage from Judge Whitlocke's *Liber Familiaris*, printed by the Camden Society in 1858, p. 12, is worth quoting: the writer is referring to his education, under Mulcaster, at Merchant Tailors' School —

"His care was my skill in musique, in whiche I was brought up by daily exercise in it, as in singing and playing upon instruments, and yearly he presented sunn playes to the Court, in whiche his scholars were only victors, and I among them, and by that meanes taught them good behaviour and audacitye"

Music at that date formed a main part of the education of every young gentleman. We need hardly add that Sir James Whitlocke was the father of Bulstrode Whitlocke.

I 551 To my kinde friend Ma. An. Mundy ]—These verses to Mundy were not known to the Rev. Mr. Dyce when he printed his edition of Webster's Works in 1830, but he added them to his Appendix in 1838.

I 552 This work is not to be traced in any catalogue ]—It is not mentioned in the first edition of Lowndes' *Bibl. Man.*, but it is included by Mr. Bohn in his second edition, p. 1631, with the misprinted date of 1667. It seems probable that some of the public authorities employed Nicholas Breton to write it, as the most popular pamphleteer of the day.

I 553 The Tale of Narcissus which is added to the volume before us ]—The Tale of Narcissus had been separately "translated," and printed as early as 1560, by a person who subscribed his initials at the close of it thus "*Finis Quod T. H.*" Why these letters should have been assigned to Thomas Howell (Ritson, *Bibl. Poet.* 250) we know not: they are clearly those of the printer Thomas Hackette, or Hacket, and no author whose initials were T. H. would, in all probability, have put them to a work which was printed by another T. H. we know, besides, that Hacket was an author as well as a printer, and translated "*The Treasure of Amadis of Fraunce*," printed without date by Bynneman: he signs the dedication to it, and apologises for his own insufficiency, besides subjoining an address to the Reader, and a copy of verses of which no notice has ever been taken: the same may be said of A. R.'s lines "in prayse of the booke." We are therefore satisfied that in giving to T[homas] H[acket] this translation of "*The Fable of Ovid treating of Narcissus*," we are only attributing to him what is his own. He thus explains his object —

"I meane to shewe accordyng to my wylle,  
That Ovyd by this tale no follye mente,  
But soughte to shewe the doynges far unfytte  
Of soundye folke, whome nature gyftes hath lente  
In dyvers wyse to use wythe good intente,  
And howe the lownty torneth to theyr payne  
That lacke the knowledge of so good a gayne"

At the back of the title-page are two stanzas headed "*The Printer to the Booke*," in which Hacket seems to speak in the character of the translator also: "*Go lytiell Booke do thy indeuoure*," &c. First we have the "*fable*," and it is followed by the "*moralization*," or application of it to the ordinary affairs of life: on the title we read these couplets. —

"God resysteth the prond in every place,  
But unto the humble he geueth his grace  
Therefore trust not to riches, beaute, nor strength,  
All those be vayne, and shal consume at length,"

## VOL. II.

- II. 1. Having been born at Lowestoft in Nov 1567 ]—We take the following entries regarding the family of the Rev William Nash, the father of Thomas Nash, from the Baptismal Register of Lowestoft, Suffolk, as copied by Mr. Peter Cunningham, for Shakesp Soc. Papers, III. 178.

Feb. 6. 1561-2 Mary, the daughter of Wyllyam Nayshe, minister.

June 12. 1563. Nathaniell ye sonn of Wyllyam Nayshe minnester and Margaret his wyfe.

Aug. 17. 1567. Israell, ye sonn of Wyllyam Nayshe minester and Margret his wyfe.

Nov. (no day) 1567. Thomas the sonn of Wyllam Nayshe minester and Margaret his W.

May 28. 1570. Martha, the daughter of Wyllyam Nayshe preacher and Margaret his wife

April 13 1572. Martha the daughter of Wyllyam Nayshe minister and Margaret his W.

Dec. 6. 1573. Rebeca the daughter of Wyllyam Nayshe minister and Margaret his W.

The father must have been twice married, each time to a lady named Margaret: the first Margaret died and was buried in 1561-2. Israel the second son was buried 7th Dec 1565, and Martha the second daughter on 27th April, 1571. a second Martha was buried on 14th Aug. 1572. The Rev. William Nash came to Lowestoft in 1559, and we do not hear of him there after 1573, when William Bentley became Vicar. Perhaps he then died, or had only executed the duties of the parish until Bentley was of sufficient age to be instituted to the vicarage. Thomas Nash, our author, having been born in Nov. 1567, was about three years and a half younger than Shakespeare, to whom, we do not recollect that, he anywhere even alludes.

- II. 1. He usually resorted to his standish.]—When we say that Nash, when he wanted money, "usually resorted to his standish," we ought to bear in mind that he not only wrote upon his own account, but often furnished the young gallants of the day with verses, in which they addressed, flattered, and, of course, pleased their mistresses. He gives evidence to this fact himself, in his "Have with you to Saffron Walden," 1596, sign. E 8 b. "I am faine to let my plow stand still in the midst of a furrow, and follow some of these new-fangled Galliards and Senior Fantasticks, to whose amorous *villanellos* and *qui passas* I prostitute my pen, in the hope of game"—(See this Vol p. 16): that is to say, he had neglected his own business in answering Harvey's attacks upon him, in order to write for the young lovers of the day songs and poems for which they paid him. Some of Nash's *villanellos* and *qui passas* found their way into musical miscellanies, and one or more of them (though it may not be easy to point out which) were printed in Dowland's "Second Booke of Songs and Ayres," folio, 1600. What Nash had done in this way, had been done by others from the time of Gascoigne downwards: the author of "The Forest of Fancy," 1579, tells us that some of the poems there published had been written for persons "who craved his help in that behalf:" Marston, in 1598, imputed the same thing to "Roscio the tragedian;" Drayton was avowedly so employed; and Sir John Harington, in one of his epigrams, says, that verses had become "such merchantable wares" that "sellers and buyers of sonnets" were then common.

- II 5 Two pages onwards he mentions Percevall the plaine ]—See Vol I p 254, for the review of a tract, by Sir Tho Elyot, called “Pasquyll the Playne ” it was printed in 1540

- II 8 Amongst then sacred number I dare not ascribe my self ]—It is difficult to reconcile Nash's assertion in this piece with the fact he says to Gabriel Harvey, “I never printed mine in my life, but those verses in the beginning of ‘Pierce Pennilesse,’ though you have set forth

“The stories quant of many a doughtie fle  
That read a lecture to the ventious elfe ”

The verses of his own that Nash alludes to are, of course, those in “Pierce Penniless,” 1592, which begin —

“Why is't damnation to dispaire and dye ,”

but he quite forgot the Sonnet at the end of “Pierce Penniless,” where he blames Spenser for omitting the Earl of Derby among the noble-men, &c , to whom he addressed his “Faery Queene,” in 1590 He forgot also his own abusive Sonnet to Harvey in 1592

- II 8 Under the title of Piers Plannet ]—See this Vol p 163, where we have introduced a review of it, and perhaps said more than it is worth

- II 15 Nash's caustic and crushing Epistle ]—As a matter of personal interest we may quote what Nash there says of Churchyard, of whom, among others, Gabriel Harvey had fallen foul Nash thus apostrophises him — “Mr. Churchyard, our old quarrel is renewed, when nothing else can be fastened on mee this letter-leapper upbraideth me with crying you merene I cannot tell, but I think you will have a saying to him for it There's no reason that such a one as he should presume to intermeddle in your matters it cannot be done with any intent but to stirre me up to write against you afresh, which nothing under heaven shall draw mee to doe I love you unfainedly, and admire your aged Muse, that may well be grandmothe to our grand-eloquentest Poets at this present *Sanctum et venerabile vetus omne Poema* Shore's Wife is yong, though you be stept in yeares in her shall you live when you are dead ”

Churchyard's “Tragedie of Shore's Wife” had been long before the world, but he “much augmented it with divers new additions” in 1593 , and as that impression has recently come into our hands, and as we have said nothing of it elsewhere, we are tempted to make an extract or two from it The whole is in the popular form adopted in “The Mirror for Magistrates,” where every personage tells his own tale After an introduction Jane Shore thus proceeds —

“My selfe for prooffe, loe ! here I now appeare  
In womans weede, with weeping watred eyes,  
That bought her youth and her delights full deare,  
Whose lewd reproach doth sound unto the skies,  
And bids my corse out of the ground to rise,  
As one that may no longer hide her face,  
But needes must come and shewe her piteous case

The sheete of shame wherein I shrowded was  
Did move me oft to plaine befoie this day,  
And in mine eares did ring the trompe of bras  
Which is defame, that doth each thing bewray  
Yea, though full dead and low in earth I lay,  
I heard the voyce, of mee what people saide ,  
But then to speake, alas, I was afiaide.”

Churchyard's main defect is want of originality of thought, mistaking common-place reflections on morals and men for novelties. He makes Jane Shore thus describe herself:—

"The beaten snow, nor lily of the field  
No whiter, sure, then naked necke and hande :  
My lookes had force to make a lyon yeeld,  
And at my forme in gaze a world would stand.  
My body small, fram'd finely to be spand,  
As though dame Kind had sworne, in solemne sort,  
To shrowd herselfe in my faue forme and port.

No part amisse when nature tooke such care  
To set me out as nought should be awry,  
To furnish forth (in due proportion rare)  
A peece of woike should please a princes etc  
O, would to God that boast might prove a lie !  
For pride youth tooke in beauties borrowd trash  
Gave age a whippe, and left me in the lash."

In his "Mirror of Man," 1594, Churchyard tells us that he first took up the subject of "Shore's Wife," "almost 50 yeases ago." he ought to have said 30 years ago, in "The Mirror for Magistrates," 1563, fol. clv b.

- II. 22. It is quite new in bibliography.]—We find an entry regarding it in Lowndes' Bibl. Man. edit. 1863, p. 2746, where it is merely called "News from Hell to Usurers, Lond W Copland, 1565, 12mo :—" the size is 8vo.
- II. 28. Unless it be the tract called by Wood "Of Christian Friendship," &c.]—This seems more than probable, because part of the title, as we find it in Lowndes' Bibl. Man. edit. 1858, p. 585, is "An Invective against Dice Play and other prophane Games."
- II. 43. Which are also new here.]—We apprehend (though we have not the book now at hand) that Stephen Gosson's verses preceded the earlier as well as the later edition of T. Nicholas's "Conquest of the West India, now called New Spaine." The conclusion, on the next page, founded upon the contrary position, is, of course, not borne out.
- II. 46. Acolastus his After-witte.]—By some accident the date of Nicholson's "Acolastus his Afterwitte" has been omitted: it is 1600. It may seem that this production was meant by the author as an experiment, to ascertain how much he might steal from contemporary authors with impunity. Among other plagiarisms and parodies we may here notice one that formerly escaped us: it is of the famous line in 3 Henry VI. A. I. sc. 4.

"Oh, tiger's heart, wrapp'd in a woman's hide,"

which Greene parodied in his "Groatworth of Wit."

"Oh tiger's heart, wrapp'd in a player's hide ;"

and of which Nicholson furnishes the following variation,

"O woolvish heart, wrapt in a woman's hyde."

- II. 61. It was once the property of Bishop Tanner.]—For Bishop Tanner we ought to read *Malone*, among whose marvellous books in the department of early English literature it went to the Bodleian Library.
- II. 66. The first edition of this well-known work.]—We may here furnish a copy of the short title-page, precisely as it stands in the first edition.

"A Wife, now a Widowe.—London, Imprinted for Laurence Lisle dwelling at the Tygres head in Pauls Church-yard. 1614." 8vo.

There is, as it seems to us, an undoubted misprint not far from the end of the poem, where it is argued that a wife should be so constantly em-

played that her mind has not leisure to stray to "fancies" the text has been thus, in every impression from 1614 to 1856

"Domestic charge doth best that sex befit,  
Contiguous business so to fix the mind,  
That leisure space for fancies not admit" &c

Here, surely, "contiguous" ought to be *continuous*. The misprint of "contiguous" reminds us of Mrs Malaprop's "knowledge of geography and the contagious countries"

- II 68 Patrick Hannay's Happy Husband ]—We ought, perhaps, to have mentioned that the late Mr Utterson reprinted Hannay's "Songs and Sonnets," which form only a small part of the volume as it came out in 1622 they have a separate title-page, "London, Printed by John Haviland for Nathaniel Butter, &c 1622," and in the centre is a flaming heart surrounded with a wreath of limes
- II 70 This was the earliest date at which we hear of a poet afterwards of considerable celebrity ]—See, however, what is said in this Vol p 446, respecting an earlier edition than any now known of Turberville's "Epigrams, Epigrams, Songs and Sonnets," 1567
- II 80 On p 207, we have noticed this production ]—We have omitted here to state that we refer to p 207, of our *first volume*, but the reader's sagacity may probably have supplied the deficiency
- II 87 It is useless to enter into any description of these volumes ]—Several authors availed themselves of the title and popularity of Painter's "Palace of Pleasure" one of these we have noticed on p 181 of the present volume, and another is George Pettie, who, about 1576 (the date of the entry at Stationers' Hall), produced what he entitled "A petite Pallace of Pettie his Pleasure," consisting of 12 tales or novels founded chiefly upon classical stories it was printed by R Watkins without date, and the favour with which it was received may be gathered from a fact, not hitherto remarked upon, that it was twice issued by the same typographer, and probably in the same year An accurate comparison of two copies for which the same letter was used shows many differences, proving that the whole was set up a second time even the two title-pages vary, for in one the word "containing" is spelt *conteyning*, and in the other *contayning* The book is a rare one, but it is prose from end to end, and the somewhat tame narratives are not given in a very attractive style however, it was printed for the *third* time by James Roberts, in 1598 George Pettie also translated the first three books of Guazzo's "Civil Conversation," of which Malone knew of no earlier copy than that of 1586, but it was, in fact, originally printed in 1581
- II 95 His talent was more for subjects of a comic description ]—We are inclined to think that one of his best, and certainly one of his most entertaining, productions was his droll discursive satire, in which he supposes Robin Conscience to make a progress through town and country, and to inform the reader what kind of treatment and reception he met with, especially in different parts of the City Mr Burgon, in his "Life of Gresham," (II 513) quotes a small part of it, referring to the shops opened above the Royal Exchange, and he states that the verses "appeared in 1683," but the fact is that they came out in 1635 if they had first appeared in 1683, they would have proved nothing, because Gresham's Royal Exchange was burned down in the great fire of London As nobody has correctly given the title-page of Parker's Poem, we subjoin it from the only known perfect copy of the original impression it is in 12mo B.L. and consists of only 10 rather widely printed leaves —

"Robin Conscience, or Conscienceable Robin His Progress thorow

Court, City and Countrey : with his bad entertainment at each severall place Very pleasant and merry to bee read. Written in English meeter by M. P.

*Charitie's cold, mens hearts are hard,  
And most doores 'gainst Conscience bard.*

London : Printed for F Coles, at the upper end of the Old Baile, neare the Sessions-house, 1635."

- II. 101. Have among you, my blind Harpers.]—This expression had long been proverbial · we quote the following from Gabriel Harvey's "Pierce's Supererogation," which came out in 1596. "But now there is no remedie: *have amongst you, blind Harpers* of the printing house, for I feare not six hundred Crowders, were all your wittes assembled in one capp of vanitie, or all your galles united in one bladder of choler." It is of the "blind harpers of the printing house," that Martin Parker in some sort complains.
- II. 111. The name usually assigned to the Editor has been Robert Allot.]—If Robert Allot were the compiler of "England's Parnassus," 1600, and if the initials R. A introductory to Toffe's "Alba," 1598, mean Robert Allot, it is somewhat singular that no quotation from Toffe's poems is to be found in "England's Parnassus." Toffe, besides translations, published two collections of original sonnets, &c. before 1600, viz. his "Lania," in 1597, and his "Alba," in 1598. Christopher Middleton, whom Robert Allot also praised, is quoted at least twenty-five times.
- II. 124. We have many excellent jest-books.]—Most of those of Shakespeare's age have been reprinted very recently, by Mr Caius Hazlitt. his collection includes those edited by the late Mr Singer in 1814, "A C. mery Talys," originally printed by Rastell; "Tales and quicke Answers," printed by Berthelet; and "Mery Tales, Witte Questions and Quicke Answers," printed by Wykes, besides "Merrie Tales of Skelton," the "Widow Edith's Tales," Peele's Jests, and several others, but not what, on some accounts, is better than all the rest, "Pasquil's Jests, mixed with Mother Bunch's Merriments" We hope that he will follow up the subject by an inquiry into the sources of these productions, and give some account of the course they have run in various languages of the world.
- II. 132. As guessed in *Censura Literaria*.]—We say "guessed" because the copy the writer used was imperfect at the bottom of the title-page, so that whether the date were 1624, or any earlier or later year, was more matter of conjecture.
- II. 132. Thomas Nash wrote a letter, still extant.]—From the terms used by Nash, we may, perhaps, infer that the work, or compilation, by the Marquis had an addition to the title, but what that addition may have been it is not, from what is said, very easy to read : Nash certainly bears strong testimony to the demand for the book many years after it was first published in 1586. his words are these—

"In towne I stayd (being earnestly invited elsewhere) upon had-I-wist hopes of an after harvest I expected by writing for the Stage and for the Presse ; when now the Players, as if they had writ another Christs Tears, are piteously persecuted by the Lord Maior and the Aldermen ; and however in their old Lords time they thought their state settled, it is now so uncertayne, they cannot build upon it : and for the Printers there is such gaping amongst them for the copy of my Lord of Essex last voyage, and the ballet of the three-score and foure Knights, that though my Lord Marquesse wrote a second parte of his "Fever Farder or Idleness, or Churchyard enlarged his Chips, saying they were the very same which Christ in Carpenters Hall is paynted gathering up, as Joseph, his father, strewes hewing a piece of tumber, and Mary, his mother, sits spinning by,



yet would not they give for them the price of a Proclamation out of date, or which is the contemptible summe that may be (woise than a scute or a dandiprat), the price of all Harvey's works bound up together "

This must be admitted to be very interesting, and it is the only known specimen of Nash's hand-writing It was first discovered and pointed out by the present editor about forty years ago

- II 136 The preface of Thomay paynell, Chanon of Marton ]—For "Thomay paynell," read *Thomas paynell*

- II 136 A copy of it has never been publicly sold ]—There is no record of such a circumstance, that we are aware of, and we have sought for it in vain in many sale-catalogues

- II 140 He began authorship in 1577 ]—Here, we are afraid that we have, like some others, confounded two Henry Peachams It must have been the elder who, in 1577, produced "The Garden of Eloquence" The younger Peacham does not appear to have commenced authorship until about the commencement of the 17th century, for we do not attribute to him the *Scimon*, on verses of Job, published in 1590

- II 142 It has been hitherto unmentioned ]—We here refer particularly to Ritson, Bibl Poet, where, while he mentions Drake's and Hawkins' lines, he omits all notice of those of Frobisher, Bingham and Choster Possibly, copies differ as to the introductory matter to the "True Reporte of the late Discoveries," and some may have more commendatory verses than others Such was the case with Fitzgeffrey's "Drake" in 1596

- II 144 It had appeared in the diminutive form of a *thumb-book* before 1596 ]—It may be more than doubted whether Nash refers to Peele's "Iliad in a Nutshell," or to the same diminutive production alluded to in "Albuzmazar," 1615, A I sc 3

" With this I'll read a leaf of that small Iliad  
That in a walnut shell was desk'd "

- II 145. He was, there is little doubt, son to Stephen Peele ]—The following is the copy of the original entry in the Registers of the Stationers' Company, regarding the freedom of Stephen Peele —

" Making of Fiemen Rd of Stephen Pele for his admyttinge freman  
of this House, the xij of novembrie 1570 — ij<sup>s</sup> iij<sup>d</sup>

He must have continued in business for at least 25 years, as, under date of 17 Feb 1595, we read in the same records that 2s 6d had been received of him "for the presentment of William James" The subsequent memorandum has no date in the books, but it must belong to 1590, and it relates to his son (as we suppose him), George Peele's "Polyhymnia," on the Tilting before her Majesty on 17th Nov of that year, it has never been quoted, nor hitherto noticed that we are aware —

" Mr Jones hath printed a booke called Polyhymnia of the late Triumph at the Courte, Mr Warden Cawood hath received vjd but it is not entred "

The poem was "printed at London, by Richard Jones, 1590," 4to G Peele's name is only found at the back of the title-page

- II 146. The Countess of Pembroke, sister to Sir P Sidney ]—The following letter from the Countess of Pembroke, referring to the proposed marriage of her son with Bridget, the daughter of Lord Burghley, has never been printed it has no date, but Lord Burghley indorsed it "16 Aug 1597," and further noted that it came to his hands by Arthm Massynger, who was the father of Philip Massinger, the Dramatist We copy it from the original, with all its peculiarities it is addressed "To the Right honorable my very good Lo the Lo Threasorer these "

"My good Lo: what retorne to make for so many noble favors and kindnes, both to my sonne and my selfe, I must needs bee to seeke, but I assuer your Lp what defect so ever may bee in my words is supplied in my hart; and my thankfulness is to bee conceived far other then I can any way expres. Your Lps fine token is to mee of mifinght esteeme, and no less in regard of the sender then the vertu in it self. It is indeede a cordiall and precious present, not unlyke to proove a speciall remedy of the sadd spleene, for of lyke effect do I alredey find what so ever is of lykely succes proseedeing from the cause whence this proseeded wherm I now may boldly promis to my selfe that hopefull comfort which, but thence, I protest I could [not] expect so much to joy in as I do. So farr forth I find my sonns best lykeing affection and resolution to answere my desire heerein, as, if the late interview have mutually wrought, it is sufficient suer I am ther needes no more to your assuance and satisfaction hence; wishing the same to your Lp there, accompanied with as many comforts and blessings of health and happines as this earth may yeeld you. God have you in his safe keeping according to my hartest prayers I rest

Your Lps affectionatly assured

M. PEMBROKE."

To the above is appended a letter from the Earl (who seems to have left the matter much to his wife and Massinger) dated Fallaston, 16th Aug. 1597. At this period the young man was only 17 years old, and the intended bride 13, but after the union the gentleman was to be sent on his travels for several yeais, while the lady was to continue to reside with her parents. The offer seems to have proceeded from Lord Bughley, who was always anxious to ally his family with the most wealthy and powerful houses.

- II. 148. The execution of Peters, which took place on 16th Aug 1660 ]—The date here given of the execution of Hugh Peters does not agree with the entry in Smyth's Obituary, published by the Camden Society in 1849, where the memorandum is this (p. 52):—

"Octob. 16. Cook and Hugh Peters executed at Chaining Cross"

- III. 151. The Earl of Surrey's second and fourth Books were printed by Richard Tottel, with the date of "xxi day of June, An. 1557." ]—In fact Tottel brought out the Virgil in the interval between the appearance of two editions of Surrey and Wyatt's Poems, which are dated respectively 5th June and 31st July, 1557. As nobody, not even Bishop Percy, has ever yet given the title of the book they were reprinting, we subjoin it in the very words and letters of the original:—"Certain Bokes of Virgiles Aenæis turned into English meter by the right honorable lorde Henry Earle of Surrey. Apud Ricardum Tottel. Cum privilegio ad imprimendum solum. 1557." The day of the month does not stand upon the title-page, but in the colophon, thus:—"Imprinted at London in flete strete within Temple barre, at the sygne of the hand and starre, by Richard Tottell the xxi day of June An. 1557."

- II. 159. John Phillips wrote two separate poems at the same date ]—From the title "Phillippes Venus," it might be supposed that that prose tract was by a person of the name of Phillips; but such is not the fact, the author signs the dedication "to Maister Hemy Piannell," Jo. M. "Phillippes Venus" is a most rare, and we may almost say worthless production, of which only one perfect copy is known, but of which an exemplar, wanting both beginning and end, is now before us: we therefore give the title from the complete work in the Bodleian Library—"Phillippes Venus. Wherein is pleasantly discoursed sundrye fine and wittie Arguments in a senode of the Gods and Goddesses assembled for the expelling of wanton Venus from among their sacred societie. Entelaced with many morye and delightfull Questions and wittie answers: Wherin Gentlemen may finde matter to

purge melanchollye and pleasant varietie to content fancye —At London Printed for John PEARCE and are to be solde in Pauls Churchyard at the signe of the Angell, 1591" 4to B L The body of the work is hardly worth attention, the whole import being, that the Gods and Goddesses expel the "wanton Venus" from their society, in order to substitute a chaste Venus described by the author—perhaps a compliment to some lady who is no where designated Quite at the end the writer promises a continuation, which, not much to our surprise, never appeared

- II 160 In its complete state it consists of 63 seven-line stanzas ]—The number of stanzas of R G's "Most rare and excellent Dreame," as reprinted in "Helicon," is only 54, instead of 60, as in the original edition of "The Phoenix Nest," 1593

- II 166 Mr Utterson's reprint of Barnfield's "Cynthia" 1595, has several mistakes ]—Mr Utterson's private printer's mistakes in the reproduction of Barnfield's "Cynthia," 1595, are some of them more serious than the mere mis-spelling of the author's name, which is never given as it stands in the original impression We will only point out two or three errors in the preliminary matter in the address "To the courteous gentlemen Readers" we have *by* for "for," and *reed* for "breed" in T T's commendatory verses we have *reave* for "reave," and *narving* for "winning" in the opening of "Cynthia" we have *honour* for "honour," *glistering* for "glistering," and *that* for "thus" The greatest fault of the reprint is, however, the omission of 20 sonnets, certainly of an ambiguous character, and the loss of which Mr Utterson afterwards so much regretted that he finally had them also reprinted, and added to four copies, out of the sixteen to which his impression was limited To one of the four we have resorted

- II 166 Which is mentioned in Maunsell's Catalogue ]—We apprehend that the following memorandum, in one of the Stationers' Registers, respecting Maunsell's Catalogue, published in 1595, is new —

"19 Aprilis 1596 Whereas Andr Mansell hath taken paines in col-  
lectinge and printinge a Catalogue of bookes, which he hath dedicated to  
the Companye, havinge also been a petitioner to them for some considera-  
tion towards his paines and charges, Be yt remembered that theieupon the  
Companye, of their meeke benevolence, have bestowed upon him in money  
and bookes the summe of \_\_\_\_\_ for whiche he yeldeth thanks, holdinge  
hym selfe fully contented without expectation of any further matter or  
benefit for the same, or any like thinge of or in the companye, or any particu-  
lar parties of the same The particulus of which money and bookes  
appeere in the booke thereof made, conteyning the names of the particula  
persons that contributed the same"

Only the two first parts of the Catalogue are now known, or perhaps ever  
were printed T Nash speaks of "Andrew Maunsell's English Cata-  
logue" in his "Have with you to Saffron Walden," 1596, sign T 2

- II 172 Henry Peacham having originally published his "Garden of Elo-  
quence" in 1577 ]—Of course we allude to Henry Peacham the elder see  
a former note, p xxxi\*

- II 173 See also a Playe by John Pyttes, 1559, noticed in Ratson ]—It is the  
only work by Pyttes, Pitts, or Pitts, of which Ratson had any knowledge  
see Bibl Poet p 305

- II 174 Philip Stubbes' Anatomy of Abuses, 1583 ]—We ought, perhaps, to  
have added to this list of productions for and against the Stage, a tract by  
an author who has been mentioned in Vol I p 282, a, probably, the  
father of Theophilus Field, and of a very popular actor and author,  
Nathaniel Field John Field, the puritan divine and Rector of Cripplegate,  
who died in 1587, had published in 1583 a tract called for by a fearful acci-  
dent at a bear-baiting on a Sunday morning, at Pauls Garden he entitled

it "A godly exhortation by occasion of the late judgement of God shewed at Parnis Garden, the thirteenth day of Januarie," when a crowded scaffold fell down, and many spectators were "killed, maimed, or hurt" From thence the author diverges to the representation of Plays, and is very vehement in his denunciation of a practice that had prevailed, and continued more or less to prevail, for several years afterwards—the performance of stage-plays on the Sabbath. He himself bears witness (sign. Cij) that plays on Sunday had at that time been forbidden, but this injunction was evaded, and John Field was for the total abolition of such "heathemish interludes." "For surely (he observes) it is to be feared, besides the distraction bothe of bodye and soule that many are brought unto by frequenting the Theater, the Curtin, and such like, that one day those places will likewise be cast downe by God himselfe" Therefore he would not for a moment tolerate them, and he dates his tract 17th Jan. 1583, only four days after the calamity. It was "printed by Robert Waldegrave," by authority, but two other stationers, Richard Jones and William Bartlet, without authority, published a piece upon the same melancholy event, and we learn from the Registers of the Stationers' Company, that on 21st Jan. 1583, they were not only fined 10s each for so doing, but were actually committed to prison: how long they were detained in custody does not appear John Field dedicated his tract to the Lord Mayor and Recorder Fleetwood, and there he gives the date of his Epistle as 18th Jan. 1583—of course meaning, at that period, 1584.

- I. 183. It had been, as he himself states, represented on the stage [—Brooke's words upon this curious and important point are not doubtful and ambiguous, but clear and certain: he says, "Hearunto if you applye it, ye shall deliver my dooing from offence, and profit your selves; though I saw the same argument lately set forth on Stage with more commendation then I can looke for (being there much better set forth then I have or can dooe) yet the same matter, penned as it is, may serve to lyke good effect, if the readers do brynge with them lyke good myndes to consider it, which hath the more encouraged me to publishe it, such as it is" The above concludes the address "to the Reader," which is subscribed Ar. Br.
- II. 198. Ritson erroneously gives the date of 1570 to this miscellany.]—This is true as regards p. 320 of his *Bibl. Poet.*, but it must there be a misprint, because on page 302 he assigns to it the right date, 1578.
- II. 204. The author appears to have been a puritanical divine.]—The name of Pygge sounds somewhat ridiculously in English, but we are to recollect that in 1552 the Pope had a Cardinal of a very similar name, viz. *Pigghin*, as Sir Richard Morysine, the Ambassador to Charles V. writes it, and *Pigghini*, as it reads in Italian:—"Il Cardinal di Monte is appointed to oversee the Bishop's revenues, and take order for things of his Holiness chamber. Cardinal Pigghin is appointed to matters of judgment, to appoint consistories and the like." P. F. Tytler's "England under Edw. VI. and Mary," II. 139. Pope Sergius IV. was nick-named *Bocca di Porco*.
- II. 217. They cancelled the reprint of this curious and rare production.]—A still rarer poem met the same fate at the same time, viz. Charles Bunsley's "Treatise shewing and declaring the pryde and abuse of Women, now a daves:" it was printed by Thomas Raynalde, and the last stanza shows that Edward VI. was then on the throne:

"God save kyng Edward, and his noble counsaill al,  
and sende us peace and reste,  
And of thys pryde and devylyshe folye  
full soone to have redresse."

Ritson tells us that it was printed about 1540, but he erred by at least ten years. We quote a brief specimen of the author's style:—

“ For lyke as thee jolye ale house  
 is alwayes knowen by the good ale stake,  
 So are proude Jelots sone perceaved to[o]  
 by theyi proude foly and wanton gate  
 Take no example by shyie townes,  
 nor of the Cytie of London,  
 For therin dwell proude wycked ones,  
 the poyson of all this region  
 For a stewde stumpet can not so soone,  
 gette up a lyght lewde fashyon,  
 But everye wanton Jelot wyll lyke it well,  
 And catche it up anon ”

So that Bansley allowed himself considerable freedom with regard to rhymes, as well as with regard to expressions, in spite of his many references to Scripture. In the following stanza he mentions Gosenhyll's celebrated “School-house of Women”

“ The scole house of women is nowe well practysed,  
 and to[o] moche put in uie,  
 Whych maketh manye a mans hayie to growe  
 thorowe hys hoode, you maye be verye sure  
 For there are some piancked gosseps every where  
 able to spyll a whole countie,  
 Whyche mayntayne pryde, ryot and wantonnes  
 lyke mothers of all iniquitie ”

The author was a violent enemy of the Catholics, and among other things very seriously complains that foolish mothers made “Romische monsteis” of their children

- II 226 The inheritance of Sir Walter Raleigh's children ]—The following letter from Sir Robert Cecil to the Dean of Winchester (?) relates to some proceeding regarding Sherborne Castle which was pending in 1598, after Sir Walter Raleigh had been for years in possession of the estate. It both reproves and threatens the Dean, and Sir Robert Cecil was anxious that his letter should be returned to him for reasons which we can very well understand, although it is the only matter quite clear in the transaction. The name of the person in whose favour the letter was written is studiously concealed, and the name of the writer carefully torn away. We only learn the names of the writer and the receiver from the indorsement—S[n] R[obert] C[ecil] to D[ean of] W[inchester]. The original was formerly in the State Paper Office, where we copied it many years ago. —

“ Mr Dean. The matter for which you were moved concerning Sherborne is now like to be granted, for the Q[ueen] resolving of Mr Cotton, I conceive he will not find upon due examination the same scrupule which you did, and therefore, I hope, will yeald it. But Mr Dean this is the cause of my letter to you. It is geven out that you are minded to scandalise him if he grant it and the Act, by all meanes you can, yea, notwithstanding that it shall now no way concerne you. Surely, as it was very just and honest in you (when your own mind was unsatisfied) to refuse it, and as he should deale very unjustly with you that should mislike your refusall upon lack of satisfaction, so must I freely tell you, as one with whom I would be loth to have cause of unkindness, that if his sute shall speed the worse by any course of yours in this, now when you are no wayes interessed on it, I will thinke your refusal before was not of zeale, but of humor, and meddling in it now, rather opposition to him (and me that love him) then to the matter. Thus you see that out of the accompt I make of you, I yeald you accompt of what I heare, which I would not do thus if I did not believe it. I require therefore to this letter

only such answer as I may trust to, which shalbe a defensative to all such suggestions, whereby you shall make me not repente my former good will towards you, but shall confirme hereafter my desire to do you further pleasure in any cause where your name shall come in question. I pray you returne me my letter againe for some respects; but upon your answer I will send you one that shall satisfy you in any proportion that you shall write to me. And so I commit you to Gods protection. From the Court this 19th of September 1598.

"Your very loving friend."

- II 230 Printed by J. C for T. H. in Anno Do. 1587.]—The initials are those of John Charlewood as the printer, and of Thomas Hackett as the publisher of the tract.
- II 240. We do not believe in the existence of any impression of "Reynard the Fox" in 1638.]—Since the text was written we have met with two other black-letter editions of "Reynard the Fox," one in 1620 and the other in 1629. The title-page of the former is "The most delectable Historie of Reynard the Fox. Newly corrected and purged in phrase and matter. As also augmented and enlarged with sundrie excellent Morals and Expositions upon every severall Chapter. Never before this time imprinted.—London, Printed by Edward All-de and are to be sold by Robert Aldied dwelling in Southwarke neere the Market place. 1620." 4to. B. L. The words "Never before this time imprinted" can, of course, only refer to the "Morals and Expositions." The edition of 1629 omits those words, but in all other particulars the titles conform, and it has the following imprint. "London, Printed by Elizabeth All-de, dwelling neere Christ-Church, 1629" 4to. B. L. Each of these editions is divided into 24 chapters, enumerated at the end. It deserves remark, that, when the copy of 1620 boasts that it is purged from all grossness of "phrase and matter," it is a misrepresentation, for the text there remains with all its real or supposed deformities.
- II 242. A right excellent and pleasaunt Dialogue.]—The following we have not seen in any list of Barnabe Rich's numerous works. "A Martiall Conference, pleasantly discoursed between two Souldiers only practised in Finsbury Fields, in the modern Wars of the renowned Duke of Shoreditch, and the mighty Prince Arthur. Newly translated out of Essex into English by Barnaby Rich, gent., and servant to the Queenes most Excellent Maie.—Printed for Jo. Oxenbridge, dwelling in St. Pauls Church Yard at the sign of the Parrot 1598" 4to. See Bagford's MSS. (Harl 5900, p. 38). We may add, that in a list of Captains who had served in the Low Countries, and now without charge, *i.e.* in 1593, we read the name of Captain Barnaby Riche. he afterwards obtained employment.
- II 247. Has attracted a good deal of attention.]—For "attention," in the second instance, read *notice*.
- II 257. We never heard of more than two copies, &c.]—It has been usual to attribute to Barnabe Rich an early translation of the two first Books of Herodotus, which came out under the following title:—"The Famous History of Herodotus. Conteyning the Discourse of dyvers Countreys, the succession of theyr Kyngs: the actes and exploitcs achieved by them: the Lawes and customes of every Nation; with the true Description and Antiquite of the same. Devided into nine Bookes, and intituled with the names of the nine Muses.—At London, printed by Thomas Marsho, 1584." 4to. With his usual title-page ornaments.

It was entered at Stationers' Hall on 13th June, 1581, but not published till three years afterwards. We are convinced that it was not translated by Barnabe Rich, but by some person who had the same initials, or who borrowed those of Rich on account of his popularity. Rich nowhere speaks of it as his work, and he was not sufficient scholar (as his other productions show) for such an undertaking. The translation is of only two Books of

Hierodotus, Clio and Euterpe, although "nine Books" are mentioned on the title-page, and it is dedicated to "Mayster Robert Doimer, son to Sir William Dormer," by B R the same initials are at the end of an address "to the Gentlemen Readers," but there is no other mark of authorship

- II 265 Such a collection was in great popular demand ]—It may be worth while to give the exact wording of the title-page of the edit 1631 it is

"A Booke of Marie Riddles Very meete and delightfull for youth to try their wits —London Printed for Robert Bnd and are to bee solde at his shoppe in Cheapeside at the signe of the Bible 1631" 12mo B L 11 leaves

We quote the following from the edit 1630, the more curious because it contains the words of a very old Catch, then usually sung by "Alc-Knights," and which has come down to our day

"Q I am foule to be looked unto,  
Yct many seeke me for to win,  
Not for my beauty, nor my skin,  
But for my wealth and force to know  
Haid is my meate whereby I live,  
Yet I bring men to dainty faie  
If I were not, then Alc-Knights should  
To sing this song not be so bold,  
*Nutmegs, Ginger, Cinamon and Cloves,*  
*They gave us this jolly red nose*  
The foure parts of the world I show,  
The time and howers as they doe goo  
As needfull am I to mankind  
As any thing that they can find  
Many doe take me for their guide,  
Who otherwise would runne aside

"Sol[uturion] It [is] a Loadstone, for without it no Pilot were able to guide a ship in the Ocean Seas"

- II 272 He was then employed to watch over Mary Queen of Scots ]—On the subject of the confinement of the Queen of Scots we make the following quotation from an unpublished letter from Thomas Stanger to the Earl of Shrewsbury, at a later period than when Robinson was engaged to watch over her it is from MS Lambeth, 699, and it bears date from Wakefield, 13 Nov 1584 the particulars are as curious as they are novel —

"Apon the queanes [Mary's] seacknes here M<sup>r</sup>. Chanslar advertised Mr Secretary, and when thay weare detarmyned to have gone to Tutbury the last of thys month, or the fyrst of the next, so now I persave that Mr Secretary hayth wryt to M<sup>r</sup>. Chanslar that her Mayjesties [Elizabeth's] plessur ys that she be not raymoved befor she be wel able , so that now M<sup>r</sup>. Chanslar hayth no warrant to ramouffe her befor he hath further word I fear thys detacksyon gretly, for Mr Secretary wryt to Mr Chanslar to confer with your offysues yf she wear not able to travell, but shold stay longer, what wear reson for her highnes to allow your honar abowff your thyrty pound a weeke , and I told hym that I wear not so sawys to entai into any such asksyon, but as I asaved your derecsyon so to obey it, and that no longer then thys week here wear no provysyon, and that I wold not mayke ane anew without your speycal commandement. And yf you Lordshypp shal be moved for any further provysyon yow must gyve derecsyon for the same, for our wync is gene almost, and wheat and malt in lyck caces Here is gret expensys of fewell by reson this howse ys large and cold yf you wear dyscharged, and our howswold setled at Sheffield, yt wyllbe small, but now your chargys ys so gret, that I am wearry to se yt without you had double allowances"

The above is addressed thus: "To the Ryght Honorable and my verry good Lord and M. the earle of Shrewsbury, earle marshall of Yngland."

- II. 275 The George Turberville who was murdered by his man Morgan ]—For reasons assigned on subsequent page (453) it is impossible that it should have been the poet. It is a mistake to say that Harvey gave to Spenser a copy of "Lazarillo:" it was Spenser who pledged it in a wager with Harvey. see Vol. I. 381.

- II. 281. We are not aware of the existence of "Tis merry when Knaves meet." ]—We find the following singular memorandum in the Registers of the Stationers' Company, which mentions the subject of the next article, as well as "Tis merry when Knaves meet," with other books which were ordered to be burned :

"29 Oct. 1600 Ytis ordered that the next Court-day two bookes lately printed, thone called the letting of humours blood in the head vayne, thother a meiy meting, or tis mery when Knaves mete, shall be publiquely burnt, the whole impressions of them, for that they contayne matters unfytt to be published They to be burnt in the Hall kytchen, with other popishe bookes and thinges that were lately taken And also Mr. Darrels booke lately printed concerning the casting out of Devilles."

Afterwards, in another part of the Register, we read as follows :—

"4to. Die Marcij 1600 Received of these persons folowinge the sommes insunge for theyr disorders in buyinge of the bookes of humours letting blood in the head vayne, beinge newe printed after yt was fist foibydenn and burnt."

The above is succeeded by the names of 29 Stationers, each of whom was fined 2s 6d, excepting Fisher, who, for some unstated reason, was let off for 12d. Perhaps he had fewer copies than others.

- II. 291. The song "I'll tie my Mare in thy ground" was a theatrical tune.]—Very possibly it had some relation to the still older tune, "Tye thy Maie, Tom boy," upon which W. Kethe wrote a parody : see Vol. I. 424.
- II. 292. It seems probable that they were father and son.]—See this point further illustrated Vol. I. p. 202. See likewise this Vol. p. 521.
- II. 294 The author calls this tract "The Night Raven." ]—The edition we have used is the second, as far as is known. The tract seems to have been first published in 1618.
- II. 300. We have heard of a fragment by Wynkyn de Worde ]—Our authority is the late Thomas Rodd, who knew more about books than any other man in the trade, that we ever met with. With reference to the romance of "Guy of Warwick," we may here add, that among the Roxburghe Ballads, in the British Museum, is one printed upon what appears to have been part of a book, bearing this title :—

"The heroic History of Guy Earle of Warwick. Written by Humphrey Crouch —London, Printed for Jane Bell at the east end of Christchurch. 1655."

This is the more singular, because the date is the very year after S. Rowlands' version of the story had been "Printed by J. Bell and are to be sold at the East end of Christ Church." Could there have been two versions in two following years, one by Rowlands and the other by Crouch, who was a known ballad writer and versifier of the day? (See Vol. I. p. 167.) Humphrey Crouch is not introduced by Lowndes, who gives the date of 1607 as that of the first publication of Rowlands' "Guy of Warwick." We never saw a copy so early, but we have no doubt of its existence.

- II. 300. Although this tract has been reprinted of late years.]—By the Percy Society in 1849. See a droll story regarding W. Rowley in this Vol. p. 337.



II 302 Absurdly assigned to Barten Holy day ]—Because he was not ten years old at the time of its publication in 1600 See *Biogr. Dram* under "Shoemakers Holiday" "The Gentle Craft" is the second title of the comedy See also Lowndes' edit 1859, p 1095

II 305 Though what claim he had upon that Prelate does not appear ]—From the Registers of the Stationers' Company, in an entry that has never been noticed, we find that Francis Sabie was a Schoolmaster at Lichfield, and in 1587 bound his son Edmond apprentice to Robert Cullen, Stationer —

"12 Junij Edmond Sabie, sonn of Francis Sabie of Lichefield in the countie of Stafford, Scholmaister, hath putt himself apprentice to Robert Cullen, citizen and stationer of London, for the terme of seven yerres from the date hereof"

The usual fee of 2s 6d was paid to the Company on the occasion It is not stated whether the father was a clergyman as well as a schoolmaster it seems probable that he was so, although we do not meet with Sabie's name in the records of either University

II 305 Have received more attention than they deserve ]—See Brit Bibl I. 489, 497 Poet Decam I 137, &c

II 318 It was the saying of Queen Elizabeth ]—She seems to have been fond of the allusion to milkmaids, for, after the trial of Mary Queen of Scots, she wrote to her victim, that "if they had been two milkmaids with pails upon their arms" she would never have thought of depriving her of life See Nicolas's "Life of Davison," p 52

II 324 Excepting Francis Rous, provost of Eton ]—We have accidentally omitted to observe, what will naturally occur to everybody, that R F cannot be taken as the initials of Francis Rous, unless, as was not very unusual at that date, he reversed them on the title-page for the sake of better concealment

II 329 His "Pygmalion's Image and certain Satires," however, came out with the same date, 1598 ]—The late Mr Miller informed us that he had in his possession two distinct editions of Marston's Satires in 1599, a fact which shows their popularity We never saw more than one impression of 1599, but Mr Miller was too accurate to be mistaken The Satires certainly created a sensation when first published

II 330 In consequence of the death of Liberality ]—This poem on the death of Liberality cannot fail to remind us of Richard Barnfield's more serious and lengthened effusion on the same subject—"The Complaint of Poetrie for the death of Liberaltie," which came out in the same year (see Vol I. p 49) we make a brief quotation from it in proof of the general similarity —

"But Liberaltie is dead and gone,  
And Avarice usurps true Bounties seat.  
For her it is I make this endlesse mone,  
Whose praises woth no pen can well repeat  
Sweet Liberaltie, adiew for ever,  
For Poetrie againe shall see thee never !

"Never againe shall I thy presence see,  
Never againe shall I thy bountie tast,  
Never againe shall I accepted be,  
Never againe shal I be so embract,  
Never againe shall I the bad recall,  
Never againe shall I be lov'd at all

"Thou wast the Nisse whose bountie gave me sucke,  
Thou wast the Sunne whose beames did lead me light.

Thou wast the Tree whose fruit I still did plucke;  
 Thou wast the Patron to maintaine my right.  
 Through thee I liv'd, on thee I did relie;  
 In thee I joy'd, and now for thee I die!"

We are to bear in mind that the whole of this, and much more, is put into the mouth of Poetry. In point of mere sprightly cleverness it seems to us that J. M. has the advantage: his effusion is much shorter and lighter, and it wants Barnfield's serious variety.

- II. 333. This is the fourth edition of Shakespeare's "Tarquin and Luciece"]—We ought to have called it "Luciece" only, and so it continued to be entitled until 1616, when it was republished as "The Rape of Luciece, by Mr William Shakespeare, newly revised." it was then printed at London by T. S. for Roger Jackson, in 8vo. 32 leaves.
- II. 335. This volume of Jests has sometimes, in later impressions, had the name of Archee, Charles the First's Jester, prefixed to it]—We have not seen any such edition, but Lowndes (Bibl. Man 1857, p. 71) points out two so called in 1639 and 1657. Such was not the case in 1634 (an edition not noticed by bibliographers), when it was still entitled "A Banquet of Jests," and the number was increased from 195 to 261. A peculiar feature in the edition of 1634 is, that the following lines, mentioning various preceding popular collections, and terming it "the fourth impression," face the title-page:—
- "The Printer to the Reader.*
- "Since, Reader, I before have found thee kinde,  
 Expect this fourth impression more refine;  
 The cooler cates that might the feast disgrace  
 Left out And better serv'd in in their place.  
 Pasquels conceits are poore, and Scoggins dry,  
 Skeltons meeke rime, once read, but now laid by  
 Peeles Jests are old, and Taultons are growne stale.  
 These neither bark nor bite, nor scratch, nor maul.  
 Banquets were made for laughter, not for teares;  
 Such are our sportive Taunts, Tales, Jests and Jecres"
- II. 347. The above letter, which we copied some years ago.]—From the original, then in the State Paper Office.
- II. 352. By whom no separate work is known.]—The words "in verse" ought to have been added after "work," because, on p. 60 of this Vol., we have reviewed Dyer's prose paradox "The Praise of Nothing," printed in 1585.
- II. 361. Imprinted at London by Edm. Bollifant.]—The printer's name ought to be Bollifant, not "Bollifant." He was not a typographer who was much employed at the close of the seventeenth century.
- II. 363. Corin's Dreame of his faire Chloris.]—It is only subscribed W. S., and is found on the reverse of sign. M 2 of the edition of "England's Helicon," in 1600. There are several variations between the printed copies of 1596 and 1600, but they are not worth pointing out, as they do not affect the meaning of the poet.
- II. 366. No date can be assigned to the work in hand.]—George Clifford Earl of Cumberland, to whom Campion dedicates the first of the two books, died in 1605, but his son did not succeed him: he must have died before his father, whose brother inherited the title.
- II. 371. Such pieces as Nash's "Christ's Tears"]—Of course we refer here only to the "re-issue," because the original edition, without the author's ten-

dered amends to Gabriel Harvey, came out in 1593, as we have sufficiently explained on p 13 of this Vol

- II 372 The writer warns as he proceeds ]—Gabriel Harvey, in 1593 ("Pierces Supererogation"), says, "who can deny but the Resolution and May Magdalens Funerall Teares are penned elegantly and pathetically ." This praise, judging by the dates, preceded the publication of the works to which they apply It appears from the accounts of the Lieutenant of the Tower, which we have inspected, that Robert Southwell was a prisoner there in 1592, as well as afterwards
- II 378 That he assisted at the coronation of Queen Mary ]—And, moreover, that Sir Thomas Gresham was born at Northampton and not in London We have quoted the *Athenæ Cantabrigienses* for this correction of Sir F Madden, not being ourselves aware of the particular publication where the strange error was committed—so strange indeed that we cannot help thinking that the printer, as in the case of "sele" for fcle, must have been in fault Our reference to the *Ath Cantab* ought to have been to the *first* instead of to the *second* Vol of that valuable work
- II 378 The stately Tragicke of Guistard and Sismond ]—This was not the only poem that William Walter translated from the Italian, "though the medium of a French version" He also rendered into English the story of Titus and Gesyppus they were printed by Wynkyn de Woide, the first in 1532, and the last without date Di Dibdin (Typ Ant II 338), making a quotation from Walter's "Spectacle of Lovers," misprints "Endever thy selfe" "*And ever thy selfe*," making the passage nonsense
- II 386 That able pamphleteer and satirist was in no way tolerant of hexameters in English ]—We do not know that it has been observed upon, but it is a fact, that no less a poet than Chaucer was the earliest introducer of classical measures into our language He commences his prose version of Boethius with these two hexameter lines, which are as correct as many of those which Stanyhurst inserted in his Virgil —
- "Alas, I wepyng am constrayned to begin verse of sorowful mater,  
That whilom in flourisshyng studye made delytable verses"
- They are the rendering of the following couplet —
- Carmina qui quondam studio flor ente per egi,  
Flebilis, hui, maestos coger in ut modos*
- II 387 We are unwilling not to add a brief specimen ]—A very singular experiment in English hexameters was made in 1599, by an anonymous author, in a small unique volume, entitled, "The first Booke of the Preservation of King Henry the vij when he was but Earle of Richmond" What is most curious in it perhaps is, that the author, whoever he may have been, introduced his work by an explanation of the "Prosody" he had observed At the back of the title-page he tells the Printer, R B —
- "Print with a good letter, this booke, and carefully Printer  
Print each word legibill, not a word nor a sillabil alter  
Keepe points, and commas, peroides, the parenthesis observe,  
My credit and thy repote to defend, bothe safely to conserve"
- In the third line he commits his first blunder, as regards our language, for we never pronounced the word "observe," as he requires it for his measure, with the emphasis on the first syllable His introductory matter is superabundant, and an address to the Queen occupies many pages, it ends with these so-called hexameters —
- "Here I wil end, O Queen O Lord our only creator,  
(Our Lord Enimmanuel, ~~and~~ Christ and sole mediator)

Addē to thy life many yeares, as he did to the King Ezechias,  
 Safely defend thee from harme, as he safely preserved Elus .  
 And that he grannt to thy Grace, after this life (as a chosen  
 Vessel of his, purify'd) joyes in celestiall heaven ;  
 Joyfully there to remaine with Jesus Christ the Redeemer,  
 Imparadz'd as a Saint, with Saints in glory for ever.  
 As two Greeke letters in Grecian Alphabet, Alpha  
 First letter plaste is ; but placed last is Omega :  
 So will I continuall, first and last, praise thee for ever ;  
 If that I could poetize, as I would, thy glory to further."

It is the more singular that the writer did not give his name, because it is clear that he was in no way dissatisfied with his "poetizing." The body of the work hardly occupies so much space as the introductory matter, and we never hear of a second book, to be added as a continuation of the "first." It is printed in oblong 8vo. The author especially mentions Stanyhurst with applause, but advises him, if still living, to correct some of his misshapen lines : he likewise praises Spenser, not for his "Faery Queen," but for his endeavours to introduce classical measures into English : for the rhymes of his day, though he mentions several, he seems to have had as little admiration as they must have felt for him. This circumstance alone is sufficient to convince us that "The Preservation of Henry VII." was not by Sir Edward Dyer : besides, the style of the whole production is unlike what would have proceeded from his elegant and accomplished mind. Dyer, however, lived till the spring of 1607.

- II. 406. Drawn into strange metre by Henry Earle of Surrey ]—The number of leaves in Lord Surrey's "Certaine Bokes of Vngles Aenæis," 1557, ought to have been stated as 26 and not as 32.
- II. 417. To undertake their dangerous voyage ? ]—The danger to Taylor and Bud was merely because they waged to go the distance in a boat made of brown paper ; but an earlier enterprise of a similar kind, and for a similar purpose, that of winning money, was undertaken by Richard Ferris, and two other men named Hill and Thomas, to go from Tower Wharf to Bristol, "in a small wherry," although the precise size is not stated. They accomplished their task, and published an account of it in 1590, 4to. followed by some stanzas headed "a new Sonnet" by James Sargent, of whom no more is known, or, for any merit in his verses, need be known.
- II. 427. Thynne dedicated a MS. Collection of Emblemes and Epigrames. ]—These "Emblemes and Epigrames" by Francis Thynne, although unprinted, were clearly intended for publication, and they are dedicated in due form with the following date,—"From my house in Clerkenwell Grene, the 20th of December, 1600." He here gives his reason for especially selecting the Lord Keeper as the dedicatee:—"And the rather (he observes) because some of them are composed of things down and sayed by such as were well knowne to your Lordship and to my self in those younger yeares, when Lincolns Inn Societie did linke us all in one chayne of amitie ; and some of them are of other persons yet living, which of your Lordship are both loved and liked." The Emblems occupy about half the MS. and among the earliest and best is what succeeds, on the famous subject, well known in most languages, the exchange of arrows by Cupid and Death : Shirley wrote a drama upon it in 1653.

"The hatefull Death joynd to the God of Love  
 In one cabine settled themselves to sleepe:  
 Both had their bowes and shaftes their might to prove ;  
 The one gave mirth, the other foret to weepe:  
 Thus blinded Love and Death, at this time blinde,  
 By chance doe meete, by chance doe harbor finde.

" But starting forth of this their former rest,  
Heddesse, the one the other's weapons caught  
The goulden shaftes from Cupid Death beiette,  
The dautes of Death dame Venus sonne had raughte  
Thus contrarie to kinde and their nature,  
Cupid doth slea and Death doth love procure

" Ould doating fooles, more fit for Carons shipp,  
That feele the goute, to grave wch take their waye,  
Doe fall in love and youthfull like doe skippe,  
Deckinge their heads with garlands fiesh and gaye  
Thou yeares and daies they easelie doe forgett,  
And from their harte colde sottishe sighes do fett

" But stailinges and yonge boyes the wounds receive  
By yonge Cupid, then Nestor yet more ould,  
Against their kinde their wished life doe leave,  
And unto Acheron the waye do houlde  
But Cupid cease, and Death thine owne stoake give,  
Let yonge men love, let ould men cease to live "

Among the Epigrams is one headed "Spencers fayrie Queene," but it is disappointing in all respects, for it does not contain a syllable distinctive of the great poet for them see Spenser's Life, 1862, p cxlvi

- II 443 And an ' Ode αλληγορικη' by Ben Jonson ]—As this Ode has never been even mentioned, much less quoted, we shall not hesitate to insert one or two extracts it opens thus —

" Who saith our Times nor have nor can  
Produce us a blacke Swan ?  
Behold ! where one doth swim  
Whose note and hue,  
Besides the other Swannes admiring him,  
Betray it true  
A gentler bird then this  
Did never dimt the breast of Tamesis "

The whole is in this peculiar form of stanza, and the praise is sometimes so lofty that, when we compare it with the poem it introduces, it has almost the air of irony this is the next stanza —

" Maiké, maiké, but when his wing he takes,  
How faire a flight he makes !  
How upward and direct,  
Whilst pleas'd Apollo  
Smiles in his sphere to see the rest affect  
In vaine to follow  
This Swanne is onely his,  
And Phoebus love cause of his blacknesse is "

Near the conclusion he goes beyond all he has already advanced in applause of Holland and his poem, declaring that no river of Emope, Po, Tagus, Rhine or Seine can equal the glory Thames has acquired by the poem of "Pancharis" Ben Jonson perhaps praised what his own imagination conceived of the subject, rather than what Holland had made of it

- II. 453. And others (like the editor of the volume in our hands) as more incautiously repeated ]—Here for "as" read *have*

- II 461 The full-length engraving of Sir Thomas Uichard, ]—The portrait was drawn and engraved by Glover—"G Glover ad vivum delineavit et sculp 1645," and underneath is this couplet subscribed W S.

" Of him whose shape this Picture hath design'd  
Vertue and learning represent the Mind."

Sir Thomas Urchard is dressed in the extreme of the fashion, and a little angel is holding out to him a laurel crown, to receive which Sir Thomas, rather condescendingly, extends his right hand.

- II. 466. This piece procured for its author the nick-name of "England's Joy."—In all the lists of the works of Nicholas Breton this production of "England's Joy" is assigned to him, but without the slightest authority, and there can be no reason for doubting Vennar's assertion that he was the author of it. An original copy of the piece, such as it has come down to us, is in the Library of the Society of Antiquaries, in the shape of a broadside, and it is reprinted from that relic in Vol. X. of the last edition of the Harleian Miscellany. We cannot refuse to insert here the following extract from a gossiping letter by John Chamberlain, dated 19th Nov. 1602, so that the incident to which it relates occurred, not in 1603, but, near the close of 1602. We copy it from the original, formerly in the S.P.O.

"And now we are in mirth, I must not forget to tell you of a concealing pranke of one Venner of Lincolnes Inne, that gave out bills of a famous play on Satterday was sevennight on the Bankside, to be acted only by certain gentlemen and gentlewomen of account. The price at comming in was two shillings or eighteen pence at least, and when he had gotten most part of the money into his hands, he wold have shewed them a fayre payre of heeles; but he was not so numble to get up on horsebacke, but that he was fayne to forsake that course, and betake himself to the water, where he was pursued and taken and brought before the L. Chiefe Justice, who wold make nothing of yt but a jest and merriment, and bound him over in five pound to appeare at the Sessions. In the meantime the common people, when they saw themselves deluded, revenged themselves upon the hangings, curtaines, chaires, stooles, walles and whatsoever came in theyre way very outrageously, and made a great spoyle. There was great store of good companie and many noblemen."

- II. 493. The same author's *Εκατομυαδια*, printed probably in 1582.—In "the British Bibliographer," IV. 1, it is stated that Watson's "*Εκατομυαδια*, or Passionate Centurie of Love," was "entered on the Stationers' Books in 1581." This is a mistake from non-observance of the fact, that 31st March, 1581, according to our present mode of reckoning the year, was 1582. Hence we may safely infer that the volume did not make its appearance in the market until the year 1582 was advanced at least three months. See the Entry in "Extr. from the Stat. Reg." II. 162. Watson also (Bibl. Poet. 387), fell into the error of stating that the "*Εκατομυαδια*" was "licensed to Cawood in 1581;" and in both editions of Lowndes' Bibl. Man. the date assigned is 1581, but the figures are in parenthesis, to indicate, correctly, that they are not on the old title-page.

- II. 494. Watson was a musician as well as a poet.—If the music be not by Watson it is clear that it was not by Byrd, or the "two excellent multirgals" by the latter would not have been separately mentioned.

- II. 496. Arbitrarily altered "het," i.e. *heated*, into *lit*.—Chaucer, in his "Assemble of Foules," uses the same past tense of *to heat* :—

"That one me *hette*, that other dyd me colde."

- II. 505. Which again made its appearance in a dramatic form in Massinger's "Picture"—In reference to Massinger, it may not be out of place here to notice again his father, Arthur Massinger, who was one of the confidential servants of the Earl of Pembroke, and who, in 1587 (three years after the birth of his son, the Poet), was a solicitor for the reversion of the office of Examiner in the Court of the Marches towards Wales. This is, we believe, a new point in the history of the Dramatist's family, and we derive it from an original letter of Lord Pembroke, from which we quote the following paragraph :—

"My servant Massinger hathe besought me to ayde him in obteynng a Reversion from her Majestie of the Examiners office in this Courte, whereunto as I willingly have yelded, soe I resolved to leave the charyng of your Lordships futherance therein to his owne humble sute, but because I heare a sonne of Mr Fox (her Majesties Secretory here) doth make sute for the same, and for that M<sup>r</sup> Shear, whoe nowe enjoyethe it, is sicklie, I am bounde to desier your Lordships honoiable favour to my servaunte, which I shall most kindlie accepte, and he for the same ever rest bounde to pay for your Lordship And thus leaving further to trouble you, &c 28 Marche 1587 "

It is worthy of remark that the whole body of the letter is in the hand-writing of the candidate for the place, the signature only being that of Lord Pembroke It does not appear what was the result as regards the father, but the poverty of the son would indicate that Arthur Massinger had not filled the lucrative post Philip Massinger only says of his father that "he lived and died in the service of the honourable house of Pembroke " see the dedication of "The Bondman," 1623 and 1638

- II 515 A tract directed against those who ran away from the mortality of the plague ]—For another brief notice of this pamphlet see Vol I p 488, under "Londoners "
- II 518 John of Gaunt, to whom "small wit" can in no sense properly apply ] —Perhaps the writer, when he speaks of the "small wit" of John of Gaunt, had in his mind what Richard II (Act II sc 1) says of him, when he calls Gaunt "lean-witted "
- II 522 His dedication runs precisely as follows ]—The copy in the British Museum is deficient of the dedication, and so far imperfect, we are, therefore, the more glad to be able to furnish it from a photograph of the original, kindly forwarded to us by Professor Tycho Mommsen
- II 530 Bishop Still's "Gammer Gurton's Needle"]—It is not to be conclusively taken that Still was the author of Gammer Gurton's Needle," although there is good reason to believe it We have already seen, Vol I p 531, that it had been imputed to Dr Bridges
- II 541 "Garlick" has not found its way into any of our earlier or later theatrical records ]—Haddit, a supposed dramatic author, mentions the extreme popularity of "Garlick," in the introductory scene to "The Hog hath lost his Pearl," 1614 4to
- II 552 For *san* George Peele ]—It seems unlikely that Peele would be meant by Yates, when he speaks of his "friend G P"
- II 554 Ocean sonnetive ]—This epithet may have no personal reference, and only a general application to the poetry of the time and to the isle of Delos, as the birth-place of Apollo and Diana Still, "our Western Isle" can only mean England, in and before 1594, famous for its sonnets and short pieces of graceful miscellaneous poetry





# BIBLIOGRAPHICAL AND CRITICAL CATALOGUE

OF

## EARLY ENGLISH LITERATURE.

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ABBOT, GEORGE.—A Sermon preached at Westminster, May 26, 1608, at the Funerall Solemnities of the Right Honorable Thomas Earle of Dorset, late High Treasurer of England By George Abbot, Doctor of Divinitie and Deane of Winchester, one of his Lordships Chapleines, &c. —London Printed by Melchisedech Bradwood for William Aspley 1608 8vo 18 *leaves*.

This production, although upon the death of a man of the highest distinction as a Poet and Statesman, has sometimes been omitted in the list of the works of Archbishop Abbot. It has, of course, been mentioned, but we notice the sermon in some detail from the only copy we ever saw sold (there is one in the Bodleian Library and another at Cambridge), chiefly on account of the biographical matter it contains. The text is from Isaiah xl v 6, 7, and after various moral observations and illustrations, of no great originality, the preacher proceeds to Lord Dorset's character in these terms —

"Her Majestie (Q. Eliz.), not long before her death, being pleased, as it seemeth, with some speciall piece of service, which his Lordship had done unto her, grew at large to discourse touching this nobleman, as an honorable person, and a Counsellor of Estate, in writing hath advertised me. Her Highnesse was then pleased to decipher out his life by seven steps or degrees. The first was his younger daies, the time of his scholarship, when first in that famous Universitie of Oxford, and afterward in the Temple (where he took the degree of Barrister) he gave tokens of such pregnancie, such studiousnesse and judgement, that he was held no way inferiour to any of his time or standing. And of this there remain good tokens both in English and Latine published unto the world. The second was his travell, when being in France and Italy he profited very much in the languages in matter of story and state (whereof this Common-wealth found great benefit in his Lordship's elder yeares in the deepest consultations that belonged unto this kingdome). And being prisoner in Rome for the space of fourteene daies (which trouble was brought upon him by some who hated him for his love to religion, and his dutie to his Sovereigne) he so prudently bare himselfe that, by the blessing of God, and his temperate kind of

carriage, he was freed out of that danger. The third step, which her Majestie did thinke good to observe was (upon returne into England) his comming unto her Court, where, on divers occasions, he bountifully feasted her Highnesse and her Nobles, and so he did to forren Ambassadors. At that time he entertained Musicians, the most curious which any where he could have, and therein his Lordship excelled unto his dying day. Then was his discourse judicious, but yet wittie and delightfull. Thus he was in his younger daies a scholar and a traveller, and a Courtier of speciall estimation."

Afterwards Abbot mentions the well-known gift of a ring by King James (Cooper's *Ath. Cantabr.* II. 487); but the Archbishop had no reason to plume himself on his own knowledge, or on the accuracy of his information, for in the margin, opposite the words where he had applauded the Earl's "pregnancy" both in English and Latin, he placed this note:—"The Life of Tresilian in the Mirrour of Magistr.—Epist. prefix. Aulic. Barth. Clerke." Lord Dorset unquestionably had written a Latin letter prefixed to Bartholomew Clerke's Latin translation of Castiglione's *Cortegiano*, but George Ferrers was the author of the "Life of Tresilian" in the "Mirror for Magistrates," while the Earl, when Mr. Sackville, had written a much superior portion of that work, "the Complaint of the Duke of Buckingham." More than all, he contributed the famous "Induction" to that celebrated collection in 1563, which "Induction," it has been admitted by every body, displays consummate ability in abstract impersonation, a department in which even Spenser, many years afterwards, scarcely went beyond him.

Sackville's English lines introductory to Hoby's version of the *Cortegiano* in 1561 were perhaps hardly worth mention (as indeed they have often been passed over), but Abbot says nothing of the authorship by the Earl of two entire acts in our earliest blank-verse tragedy "Gorboduc:" we believe that it arose from his ignorance of the important fact, and not because he thought it a topic unbecoming the pulpit. The drama was acted before Queen Elizabeth at Whitehall in 1561, and it was printed in 1565 with the names of Norton (the joint author) and Sackville on the title-page, but we do not recollect that it was ever spoken of as theirs by contemporaries; and when once Lord Dorset had entered on his public career, he seems not to have been fond of recurring to his youthful literary performances. Nevertheless, his "Induction" to the "Mirror for Magistrates," and his two acts of "Gorboduc," so memorable for the effect ere long produced on our national drama by the introduction of blank-verse, must give him a more permanent claim to admiration, than any of the great public duties in which he, for about half a century, was engaged.

The last three leaves are filled by an extract from Lord Dorset's will.

ABSOLOM.—A godly and profitable Treatise, intituled Absolom his fall, or the ruin of Roysters, &c. Imprinted at London by Thomas Orwin for N L. and Iohn Busbie. 8vo. B L. n. d. 44 *leaves*.

This small work, cited by Prynne in his "Histriomastix," 4to 1633, p 198, is included in only one public catalogue (that of the Bodleian Library), and is not, as far as we know, in the possession of any private collector. No tract of the time (1589) gives so concise and singular an account of the dress, &c of both sexes, and these peculiarities, or absurdities, excited so strongly the bile of the puritanical writer, that he found it impossible to keep his language within the bounds of moderation, almost of decency. It has no date, and only the initials of the author at the end of the dedication to Sir John Hart, Lord Mayor in 1589, in which W T calls upon him to exert his power for the correction of such gross abuses. He entitles his book "Absolom his Fall," because he especially directs his attack against "the vile and abominable abuse of curled long haire," which, if remedied, would happily be, in the words of his title, "the ruin of roysters." The subsequent specimen of his style refers to the ridiculous apparel of women —

"As for their litle copped crowne hats, which are so litle and so light, that the smallest blast of winde would carie them away, which so artificially is, I thinke, pinned to their heads, or at least wise to the attire of their heads, are they not more comelie for litle children, or babies that the children make, than for them? As for their deepe and great ruffles (wherein, I thinke, the duell leth in every set) are they not more fit for monsters and giants, than for such slender and tender creatures of God? As for their fardingales (which but for reverence sake we might otherwise term) which so like breeches stand about them, are they not better beseeeming the state of fooles, than the corps of wise and discreete women? As for their truncke sleeves, made to their gownes, are not the sleeves thereof more fitter to weare in stead of men's Venetians, than the sleeves of women? And all this (for sooth) must be to preserue their tender carcasses from the weather"

Men also wore "copped crowne hats," and they are doubtless what Shakespeare refers to in "The Taming of the Shrew," Act V sc 1. They continued long in fashion.

The writer dwells likewise at considerable length, and with great animation, upon the pride and extravagance of servants, a point which till then had not attracted much attention. It was about this period that the old-fashioned blue coats, in which male attendants had usually been attired, began to be laid aside for varied and garded liveries.

ACHELLEY, THOMAS.—A most lamentable and Tragical historie, conteyning the outrageous and horrible tyrannie which a Spanishe gentlewoman named Violenta executed upon her lover Didaco, because he espoused another beyng first betrothed unto her. Newly translated into English meter, by T. A. 1576.—Imprinted at London by Iohn Charlewood for Thomas Butter dwelling in Paules Church-yarde neere to S. Austines gate at the Shippe. 1576. 8vo. 39 *leaves*.

Although Achelley professes to have translated this story anew in 1576, there is little doubt from comparison, that in putting it into "English metre" he availed himself of the tale, not so much as we find it in Bandello, but as it appears in Paynter's "Palace of Pleasure," which had then been published nearly ten years. Paynter tells us, at his conclusion, that he had varied from his original in saving the life of the guilty servant Janique, whom Bandello had represented as suffering with her more guilty mistress, and Achelley adopts the improvement, by allowing her to escape from Valencia, where the whole scene is laid, to Africa.

Whether Achelley had written anything in verse before this attempt we know not, but he displays considerable skill and freedom; and though, like Bandello, coarse in his epithets and strong in his expressions, he makes good use of his mother tongue, and displays more ease and variety than some of his contemporaries. In 1572 he had published a work that does not seem to have especially qualified him for his Italian task, since it consists merely of "prayers and meditations" under the title of "The Key of Knowledge." However, he was certainly a better versifyer than Lewicke or Partridge, although inferior, in some respects, to Garter and Brooke; but they all, though similar in style and subjects, wrote some years earlier than Achelley, and between 1562 and 1576 our language had made considerable advances. Watson printed his *Εκατομνηστια* in 1581, and Achelley was then of sufficient prominence to be called upon for commendatory verses, even of a poet whose reputation as a writer of sonnets became so distinguished. Watson's merits as a poet rest not so much upon the work we have named, as upon his "Tears of Fancy" (see Watson, *post*) which did not come from the press until 1593. Thomas Achelley the elder, who was perhaps the father of Thomas Achelley the younger (see the next Art.) must be judged by the work under consideration.

It is dedicated in prose "to the Right Worshipful Sir Thomas Gresham, Knight," and here the author, or translator, furnishes the argument of his work, upon which we need not enlarge, because the story will be gathered sufficiently from what follows. In imitation of the style of Bandello, Achelley talks of "the beastly Progne" and "the butcherly Medea," and subsequently opens his narrative, headed "The Tragicall Historie of Didaco and Violenta," with these lines —

" Where Phœbus foming steedes  
 Their restles race doo ende,  
 And leaving our Horizon to  
 Th' Antipodes doo wende,  
 Right there dooth lye a famous soyle,  
 Whose farthest bounds of land,  
 Environed with the brinish floods  
 Of Ocean doo stand "

Here "doo ende," "doo wende," and "doo stand" give no favourable impression as to the writer's powers, merely eking out, as they do, the measure of his verse. By the above and some other similar lines he means to describe Spain, on the etymology of which name he is afterwards thus clumsily learned —

" Our former auncetors have tearmde  
 The same Hesperia hight,  
 But tract of time presound the name  
 Iberia to write  
 Both names, by great dexteritie  
 And judgement, sound againe  
 Hispania, the same at last  
 Was calde in Englishe Spaine "

The "dexterity" and "judgment" which derived "Spain" from "Iberia" may not be very apparent, but the extravagant laudation of Spanish soldiers, whose bravery and skill could, if they had then lived, have saved Troy, and defeated "the raging Macedonian routs," would be better tolerated in England in 1576 than ten or twelve years afterwards. Didaco, we are told, was a most accomplished soldier of Valencia, who had never yet yielded to the weakness of love —

" Enjoying still his libertie,  
 Not knowyng Venus yoke,  
 Unexpert in the panges of love,  
 And cursed Cupides stroke,  
 He never haunted Venus Court,  
 Ne yet her carped troupe  
 Such weaklynges he abhord, his mind  
 To no such thing would stoupe "

However, while "walking in the Goldsmithes Row" in Valencia, he sees Violenta, the daughter of one of the shop-keepers, and Venus in a long speech to Cupid, who replies with about equal prolixity, induces

her son to wound Didaco. The hero is, of course, instantly and furiously passionate, and consoles himself by recounting the great men and deities who have yielded to Cupid's power, according to the representations of the Poets :—

“ Yes, sure, if credit ought be due  
To Poets learned lore ;  
If that their volumes be perusde  
As gemmes of passing store,”

there could be no derogation in his submission. He is at first modestly put off by Violenta, to whom he had sent 500 ducats ; but in the end he offers her marriage, she consents, and they are privately united, in order to keep the matter from the knowledge of his noble and wealthy relatives. After about a year, Didaco falls in love with another lady of great beauty, high birth, and large possessions, and, in spite of his former vows, marries her. Violenta hears of the event, and, among other things, exclaims :—

“ O haples hap and dolefull chaunce,  
That ever thy tangling tonge  
Made breache into my Virginitie,  
Which I preserved so long !  
O caytife wretch ! and can thine eyes  
Sustaine for to behold  
These raging panges and marterdome  
Wherein I am enrold ?  
Is this the guerdon of my fayth,  
Which I have usde alway,  
Now, like a beast and reprobate,  
Thus to be cast away ?”

She vows revenge, and accomplishes it in a very brutal manner with the assistance of her maid Janique (always mis-spelt Jamque, to the ruin of the measure), and sends Didaco a letter (given in plain prose) treacherously entreating him to visit her once more, and to spend the night in her company. He consents, and attempts to pacify her by telling her what, however, she does not believe, that he had married a second time by compulsion, and that ere long he would destroy the lady thus forced upon him by his kindred :—

“ And when my prattize once hath wrought  
Her cursed finall end,  
The remnant of my vitall race  
With thee (my deare) Ile spend :  
And then, in tearme of further time,  
It plainly shall appeare  
How that Didaco is the knight  
That holdes thy love most deare.”

They go to bed, and Janique (who had previously fastened a rope which, when drawn tight, would keep Didaco from rising, and had

removed his sword, as well as prepared "two chopping-knives" at the instance of Violenta) when Didaco is asleep, pulls the rope which prevents him from resisting, while Violenta deliberately cuts his throat. She subsequently mangles the body most savagely, and with the help of Janque casts it out of window into the street, where it is found and recognised. The maid escapes to Africa with the connivance of her mistress, and Violenta, before the judges and officers, makes a bold confession of her guilt. The description of the murder is very revolting from the coarseness of the "butcherly" language, and the poem concludes, not with any moral reflections on the hideous brutality of the heroine, but upon the folly of those who allow themselves to be overcome by blind passion —

" Hap glad or sad, hap weale or woe,  
Hap hoped joy or payne,  
Yet both in this one issue end,  
*In love nought is but vayne,*"

the line being printed in italic type, in order to enforce the axiom — the last words are—

" FINIS (qd) Thomas Achelley "

The whole story is written much in the same style as Drout's "Gaulfrido and Bernardo," which had come out six years earlier, but, if anything, Achelley has the advantage in ease, as well as in variety of versification. We have dwelt the longer upon this novel of "Didaco and Violenta," because, although it is mentioned both by Warton and Ratson, no bibliographer has hitherto given any account of it

ACHELLEY, THOMAS.—The Massacre of Money. *Terunteo seu vitrosa nuce non ematur*.—London. Printed by Thomas Creede for Thomas Bushell. 1602. 4to. 23 leaves.

It has been usual, upon no very sufficient grounds, to assign this work to a Thomas Achelley the initials T. A. at the end of the Dedication (to M William and M Frauncis Bedles) form the only mark of authorship.

There can be little dispute that "The Massacre of Money" was not by the Thomas Achelley who, twenty-six years before, had written the subject of the preceding article, but he may have had a son of the same name, and of a similar poetical propensity. The later work, both in style and topic, more nearly resembles Barnfield's "Encomion of Lady Pecunia" (see hereafter), which had come out in 1598, and

was republished, with changes adapted to the altered circumstances of the times, in 1605. The initials T. A. belong to no other known writer of the period, and Achelley is a poet whose name occurs, not unfrequently, in "England's Parnassus," 1600.

As the extreme scarcity of the poem (we have heard of only two complete copies) has hitherto prevented the appearance of any specimens from it, we will make one or two quotations, which do not prove that the author was very original in his notions, or harmonious in the expression of them. In the following lines a simile has been caught from "Romeo and Juliet:" Act I. sc. 5. Pecunia, who is the subject of a contest between Avarice, Prodigality, and Liberality, thus speaks:—

" Whilst that my glory midst the clouds was hid,  
Like to a Jewell in an Æthiop's eare,  
Or as a spot upon a christal lid,  
So did my brightnes with more pride appeare."

The three candidates for the favour of Pecunia having abused each other abundantly, the strife is augmented by the arrival of Fortune, Vice, and Virtue: the two latter, after a formal challenge, have a vigorous struggle, which is about to end in the discomfiture of Virtue, when Jove decides the contest by striking down Vice with a thunderbolt. The production closes with an extravagant compliment to Queen Elizabeth, who was still on the throne when it was published.—

" Jove now departing, Vertue did command  
In England to set up her chiefest rest ;  
She should find favour at Eliza's hand,  
With whom faire wisdome builded hath his nest.  
The Gods ascend to heaven, Vertue departs  
T'our more then mortall Queene, ruler of harts.

Fortune now frets to see her selfe throwne downe,  
And Vertue lifted to such dignitie ;  
Truth at the last attained due renowne ;  
Pecunia is disposed thriftily.  
England, thou art Pleasures-presenting stage,  
The perfect patterne of the golden age,

Never be date of this felicitie ;  
Never be alteration of this joy ;  
Never, ah never ! faile thy dignitie ;  
Never let Fortune crosse thee with annoy :  
Never let Vertue by Vice suffer death ;  
Never be absent our Elizabeth !

Ever, for ever, Englands Beta bee,  
Feared of Forraignes, honour'd of thine owne:  
Ever let treason stoope to sov'raigntie ;  
Ever let Vice by truth be overthrowne!  
Ever, graunt Heavens Creator, of our Queene  
We still may say she is, not she hath beene !"



In the outset the writer informs the reader that the whole construction of his poem is the result of "a thought conceived dreame"—The quotations ascribed to *Tho Achely*, *Tho Achlow*, and *Tho Ach* in "England's Parnassus," 1600, could not of course be from "The Massacre of Money," not published until two years afterwards

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ADAGES —Adagia Scotica, or a collection of Scotch Proverbs and Proverbial Phrases Collected by R B Very usefull and delightfull. *Omne tulit punctum qui miscuit utile dulci.*—London Printed for Nath Brooke, &c, 1668. 12mo. 30 leaves.

The Adages are alphabetically arranged, but, the Collector, R B, (possibly Richard Brathwaite, who was a north-countryman, although not a native of Scotland, and who did not die until 1673) has not shown much skill in this respect, for all the Proverbs beginning with the definite and indefinite articles are placed under the letters A and T thus the first proverb in the volume is, "A fair bride is soon buskt, and a short horse is soon wispt" The same objection applies to the Collection published by N R, in 1659, 8vo "Proverbs in English, French, Dutch, Italian, and Spanish," from whence we might be led to conclude that they were inserted in those languages, but they are only translated, and miscellaneously printed The work before us appears to be the earliest assemblage professedly of Scotch Proverbs, with the exception, perhaps, of that of R Fergusson, said to have been first printed in 1598 the "Adagia in Latine and English," printed at Aberdeen in 1622, 8vo is taken from the *Adagia* of Erasmus, with corresponding English Proverbs subjoined.

Although the work, of which the title is inserted at the head of this article, is called "Adagia Scotica," some of the proverbs are of a general kind, and belong to many countries, and to various states of society, while others are purely national The following are a few specimens of the most characteristic

"A teem purse makes a bleat merchant  
A man may wooe where he will, but wed where he is weard.  
Biting and scarting is Scots folks wooing  
Curtesie is cumbersom to them that kens it not.  
Drnk and drouth comes sundle together  
Every man can rule an ill wife but he that hes her.

Fair words brake never bain, foul words many ane.  
 Good chear and good cheap garres many haunt the house.  
 He that is ill of his harbery is good of his way kenning.  
 Hap and a halfpennie is worlds geir enough.  
 It's na mair pity to see a woman greit, nor to see a goose go barefoot.  
 Knowledge is eith born about.  
 Little kens the wife that sits by the fire, how the wind blows cold in hurle-  
 burle swyre.  
 Many masters, quod the Paddock to the harrow, when every tind took her  
 a knock.  
 Neir is the kirtle, but neirer is the sark.  
 Of other men's leather men take large whangs.  
 Put your hand no farther nor your sleeve may reek.  
 Quhen thieves reckon leal men come to their geir.  
 Rhue and time grow both in ane garden.  
 Sooth bourd is na bourd.  
 There is litle to the rake to get after the beisome.  
 They are good willy of their horse that hes none.  
 The next time ye dance wit whom ye take by the hand.  
 Wishers and woulders are poor householders.  
 Ye breed of the cat, ye would fain have fish, but ye have na will to wet  
 your feet."

The earliest extant collection of proverbs in English is that made by John Heywood, the dramatist, printed in 1547, 4to. and many times afterwards. There are two distinct works, called "The Crossing of Proverbs," one by B. N., (probably Nicholas Breton) in 8vo. with the date of 1616, and the other by B. R., also in 8vo. published about 1680: the latter is not a reprint of the former, but both consist of proverbs with answers to them immediately following, as :

"*Proverb.* No man can call againe yesterday.  
*Cross.* Yes; hee may call till his heart ake, though it never come.  
*Proverb.* Had-I-wist was a foole.  
*Cross.* No; he was a foole that said so."

These are from "The Crossing of Proverbs," 1616, as well as the following :

"*Proverb.* The world is a long journey.  
*Cross.* Not so; the Sunne goes it every day.  
*Proverb.* It is a great way to the bottome of the sea.  
*Cross.* Not so; it is but a stone's cast."

These two proverbs and crosses are found in the ballad of "King John and the Abbot of Canterbury," and in several old jest books.

As no perfect copy of either part (for it was in two parts) of "Crossing of Proverbs" is known, we give a full transcript of the title of the first part:—"Crossing of Proverbs. Crosse-Answeres. And Crosse-Humours. By B. N. Gent.—At London, Printed by John Wright, and are to be solde at his Shop without Newgate, at the signe of the Bible. 1616." The date of the second part (imperfect, but sold in Heber's Sale, Part IV. p. 10) is the same, but it professes to

have been compiled not by B N, but by N B (Nicholas Breton sometimes reversed his initials), and was called "Crossing of Proverbs The second part, with certaine briefe Questions and Answeres" The above will be sufficient for identification, should a complete copy ever be discovered the popularity of the small work inevitably led to its destruction

ADAM BELL.—Adam Bell, Chm of the Clough, and William of Cloudesle London, Printed by A M for W Thackeray at the Angel in Duck-Lane. 4to B L. 11 *leaves*.

There is no date to this impression of a most popular ballad in three parts, or "fits," as they were called of old, although the divisions are here marked only by spacing A woodcut of three men occupies the centre of the title-page, the centre one with sword and target, while on his right and left stand a bow-man and a bill-man it was used for various other pieces of the time

It seems likely that the original edition of "Adam Bell, Chm of the Clough, and William of Cloudesley" was that, very incorrectly, printed by W Copland there is also an entry of it by John Kyng in the Stationers' Registers in the year 1557-8, but that impression has not come down to us, unless it be in a fragment of a single sheet, not long since discovered as the fly-leaf to another book As far as it goes it supplies a text vastly superior to that of Copland, which, however, has been usually adopted, and we find it repeated, more or less accurately, by James Roberts in 1605, 1616, and by Thackeray some thirty years later Ratson, in his "Ancient Popular Poetry," 8vo 1791, gave Copland's text, but how inferior it was to that which we may, perhaps, presume to be Kyng's we will illustrate by a single example Not far from the beginning of the second fit we read thus in Copland —

" And as they loked them besyde  
A paire of new galowes ther thei see,  
And the justice with a quest of Squyers  
That had judged Cloudesle there hanged to be "

Thackeray printed the last two lines thus —

" And the Justice with a Quest of *Esquires*,  
That judgeth William hang'd to be "

What we may call Kyng's text abolshes at once the "Quest of

Squyers" and the "Quest of Esquires," and shows how the real word had been misread and misprinted:—

" And as they loked them besyde  
A payre of newe galowes there they see,  
And the justyce with a quest of *swerers*  
That had judged Clowdysle there hanged to be."

The "swerers" were of course the *jurors*, by whom the verdict against Cloudesley had been pronounced. The other improvements, as far as the fragment extends, are so numerous and important that we cannot but lament that it goes no farther than a single sheet.

A comparison of Copland's version with Thackeray's sometimes shows the changes our language had undergone in the course of less than a century: as one proof, we may mention that when the ballad, as Copland printed it, tells us of the three heroes, that,

" They preceed prestly into the hall,"

Thackeray did not understand it, and gave it

" They *proceeded presently* into the hall":

the meaning is that the archers *pressed instantly* into the hall. In the same way, Thackeray did not think another line would be easily understood, viz.:—

" Where the people were most in prece,"

and therefore translated it,

" Where the people *thickest* were "

"To prece" was of old to *press* as in a crowd, and a "prece" was a *crowd*. Not a few of Thackeray's changes seem, however, to have been purely arbitrary. He rightly added no "second part," which is very inferior and comparatively modern, having made its first appearance in the edition by J. Roberts in 1605. It is singular that nobody, not even the indefatigable Ritson, has adverted to Drayton's notice of this ballad, and of Robin Hood, in his "Idea: the Shepheard's Garland," 1593, 4to., where Gorbo tells his fellows (Sign. D. 3)—

" Come, sit we downe under this Hawthorne tree ;  
The morrowes light shall lend us daie enough,  
And tell a tale of Gawen or Sir Guy,  
Of Robin Hood, or of good Clem of the Clough."

Between the date of Copland's and Kyng's editions, and the date of Drayton's Pastorals, there must have been many reprints of "Adam

Bell, Clim of the Clough, and Wilham of Cloudesley," but they have probably perished Heber (Cat Part iv p 11) had an impression by T and R Cotes, dated 1632

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**AFFRICAN AND MENSOLA** —A Famous tragicall discourse of two lovers, Affrican and Mensola, their lives, infortunate loves, and lamentable deaths, together with the of-spring of the Florentines A History no lesse pleasant then full of recreation and delight. Newly translated out of Tuscan into French by Anthony Guerin, domino Creste And out of French into English by Jo Goubourne —At London Printed by Ja R for Wilham Blackman, dwelling neere the great North doore of Paules. 1597 4to B L. 44 leaves.

We never saw nor heard of more than one copy of this prose romance, written in an affected style, and the languid story devoid of interest A young shepherd named Affrican falls in love with a nymph of Diana, whom he long in vain pursues, but at length, in female attire, deflowers her, and finally kills himself Of Mensola is born Pruneo, who is represented as the original, or "of-spring," of the Florentines The description of the half-willing and half-unwilling rape upon the heroine is sufficiently prurient, and must have constituted the chief attraction of the performance

Of Jo Goubourne we have no other trace, and at the close is printed "Thus endeth Maister John Bocace to his Flossolan *Data fata secutus*" It is dedicated by I G "to the vertuous gentleman Maister Fraunces Versaline" then comes an address "To the Reader health," and a page headed "The author disreth the favour of his Mistris" "A Table of Contents" gives the titles of the 18 tedious chapters of which the Romance consists. The whole merits notice only on account of its extreme rarity

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**AGES OF SIN** —The Ages of Sin, or Sinnes Birth and groweth, with the stepps and degrees of Sin, from thought to finall Impenitencie. n d. 4to. 9 leaves.

This work consists of nine well executed copper plates, to the last of

which the initials "Ja. v. L. fecit," are attached; and, from the similarity of the style, we need not hesitate in assigning the other eight to the same engraver; perhaps Jacob van Lochem, a Dutch or Flemish artist, who produced other plates circulated in this country about the time of the Civil War, although the present series appears to be unknown. The first plate constitutes the title, which is inserted in an oval frame, and underneath it the representation of a large snake, with a number of smaller ones making their way out of its entrails. All the plates are in the nature of emblems, with engraved verses underneath, not always very intelligible, nor explanatory.

From the little connexion between the engravings and some of the inscriptions, we might be led to imagine that the artist, having the plates by him, employed a person to write verses, who was not very ingenious in applying them to the subject. The following are the titles of the nine engravings: 1, Suggestion; 2, Rumination; 3, Delectation; 4, Consent; 5, Act; 6, Iteration; 7, Gloriation; 8, Obduration; 9, Final Impenitency. No publisher's name is furnished.

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AIMON, THE FOUR SONS OF.—The right plesaunt and goodly Historie of the foure sonnes of Aimon, the which for the excellent endytyng of it, and for the notable Prowes and great vertues that were in them, is no les plesaunt to rede then worthy to be knowen of all estates bothe hyghe and lowe, n. d. fol. B. L. 197 *leaves*.

It will be seen by the following Colophon, that this copy, at least so far, differs from that described much at large by Dr. Dibdin in his "Typographical Antiquities," iii. 137. "Here finisshoth the hystory of the noble and valiaunt Knyght Reynawde of Mountawban, and his three brethren.—Imprinted at London, by Wynkyn de worde, the viii. daye of Maye, and ye yere of our lorde, M,CCCCiiii, at the request and commaundement of the noble and puissaunt erle, the Erle of Oxenforde, And now Imprinted in the yere of our Lorde, M,CCCChui, the vi. daye of Maye, by Wylliam Copland, dwellyng in Fletestrete at the Signe of the Rose Garland, for John Waley."

If Dr. Dibdin be correct, in the Colophon of the copy he used, Copland omitted his place of residence as well as his sign, and it purported to have been printed for Thomas Peter, instead of John Waley. No doubt, as Dr. Dibdin suggests, a certain number of copies

was struck off for particular stationers with their names appended. As in his citations Dr Dibdin does not profess to follow the original spelling, it is impossible to ascertain from his work whether there are any other variations of typography. The Colophon certainly renders it quite clear that Wynkyn de Worde printed an edition of the Romance in 1504, although no copy of it is now known. Dr. Dibdin has not quoted the very interesting "Prologue," which gives an exact account of the origin of the undertaking, as well as of another book translated, probably, by Caxton. It is as follows, but in the second sentence there is an obvious misprint "desyred and coverte to lerned," ought of course to be "desyred and coverted to lerne," the letter *d* having been added to the wrong word.

"As the Philosophes in the fyrst booke of hys methafysyque sayth, y<sup>t</sup> euery man naturally desireth to know and to con newe thynges. And therfore haue the Clerkes and people of great vnderstandynge desyred and coueite to lerned sciences, and to know vertues of thynges. Some by Phylosophy, other by Poetrie, and other by Historyes and cronyckes of thynges passed. And vpon these three they haue greatly laboured in suche y<sup>t</sup> thanked bee God, by theyr good dylygence and laboures they haue had greate knowledge by innumerable volumes of bookes, whiche haue be made and compyled by great studye and payne vnto thys day. And bycause that aboue all thynges the princes and lordes of hys estate and entendement<sup>e</sup> desyre to see thystoryes of the ryght noble and hys vertues of the predecessours whiche ben digne, and worthy of remembraunce of perpetuall recommendacion. Therfore, late at y<sup>e</sup> request and commaundement of the ryght noble and vertus Erle John Erle of Oxeforde my good synguler and especial lorde I reduced and translated out of Frenche into our maternall and Englyshe tongue, the lyfe of one of his predecessoures, named Robert Erle of Oxeforde tofore sayd w<sup>t</sup> diuerse and many great myracles whiche God shewed for him as wel in his lyfe as after his death, as it is shewed all a longe in hys sayde booke. And also that my sayd Lorde desyareth to haue other Hystories of olde tyme passed of vertues chynally reduced lykewyse into our Englyshe tongue. he late sent to me a booke in Frenche, conteynnyng thactes and faytes of warre doone and made agaynst y<sup>e</sup> great Emperour and king of Fraunce Charlemayne by y<sup>e</sup> iii sonnes of Aymon, othei wyse named in Frenche Les quatre fylz Aymon, whyche booke accordynge to hys request I haue endeourde to accomplyshe and to reduce it into our englyshe, to my great coste and chaiges, as in the translatynge as in enpryntynge of the same, hopynge and not doubtyng but that hys good grace shall rewarde me in suche wise that I shal haue cause to pray for his good and prosperus welfare. And beseechynge hys said noble good giace to pardon me of y<sup>e</sup> rude and thus simple worke, For accordynge to the copy whyche he sent to me, I haue folowed as nigh as I can, and where as any defaute shall be founde I submyt me to the correccion of them that vnderstande the cronycle and hystory, besethynge them to correcte it and amende there as they shall fynde faute. And I shall praye almighty God for them that so doo to rewarde them in suche wyse that aftir this shorte and transytory lyfe, we all may come to euerlastyng lyte in heuen. Amen.

"Thus endeth the Prologue"

This introduction is followed by the Table of Contents, occupying seven pages, and the story commences on Sign A. vi. Herbert remarked that the prologue savours strongly of the style and manner of Caxton. this is true, and it is very possible that he wrote it with a

view to publication, and that he did not live to print the work he had translated. We know that such was the case with the *Vitas Patrum*, printed by Wynkyn de Worde in 1495. This supposition will solve the whole difficulty, if we believe that Wynkyn de Worde kept Caxton's manuscript by him some years before he put it to press.

ALABASTER, WILLIAM.—A Booke of the Seuen Planets, or Seuen wandring Motiues of William Alabaster's wit, Retrograded or remoued by John Racster.—*Melius est claudicare in via quam currere extra viam.* August. —At London, Printed by Peter Short for Andrew Wise, dwelling in Paules Church-yard at the signe of the Angell. 1598. 4to. B. L. 47 leaves.

At the back of the title-page are the arms of Robert Earl of Essex, to whom the book is dedicated; and the writer informs us that he and Alabaster were at the same school, Westminster, and at the same university, Trin. Coll. Cambridge, under the tuition of Dr. Still (Bishop of Bath and Wells in 1598) the author of the famous early comedy, "Gammer Gurton's Needle."

The work before us is an answer to what had been published by Alabaster (or Alablaster, as the name was often spelt) on his seven motives for abandoning the Church of England, and becoming a Roman Catholic. He is the man whom Spenser has so highly lauded by name in his "Colin Clouts come home again," which was not published 'till 1595, although the dedication is dated 1591. Besides his "Eliscis," which Spenser mentions, and which was a Latin poem upon Queen Elizabeth, Alabaster wrote in English some "Divine Meditations," (existing only in manuscript of the time) consisting of seventeen Sonnets, one of which may be fitly quoted here, because it is entitled

*"Of his Conversion.*

"Away, Feare, with thy spirits! No falce fire  
Which thou dost make can ought my corage quale,  
Or cause me leeward come, and strike my saile.  
What if the world doe frowne at my retire?  
What if denial doth my wisht desire,  
And purblind pittie doth my state bewayle,  
And wonder crosse it selfe, and free speech rayle,  
And greatnes take it not, and death sewe nigher?  
Tell them, my soule, the feare that makes me quake  
Is smouldring brimstone and the burning lake.



Life-feeding death, ever life devouringe,  
 Torments not movde, unheard, and yet still roaring,  
 God lost, hell found ever, never begonne,  
 Now bidd me into flame, from smoke to runn "

It may well be supposed that Alabaster's Latin verse was better than his English, but his intention is pretty obvious, and some corruption may be suspected. As the sonnet never found its way into print, and as no other MS. of it is known to exist, we are not in a condition either to correct the halting measure, or to elucidate the obscure meaning.

Besides Racster, of whom nothing is known beyond what he has himself told us, Dr. Roger Fenton, in 1599, published another reply to Alabaster's "Seven Motives," and his perversion to Popery, considering his eminence and known attainments as a scholar, excited a sensation among clergy and laity. He had followed the Earl of Essex to Cadiz in the capacity of chaplain, and it was after his return that he went over to Rome. Racster's answer is entirely prose, with the exception of the following —

"AD LECTOREM EPIGRAMMA AUTHORIS

"*Pro captu lectoris habent sua fata libelli*

"If Lippus read my bookes, they bleare-eyde be,  
 If Linx, all spots, such eyesight have those beasts  
 One sees too much, another cannot see  
 Mens tastes of wit be diverse, as of feasts "

Racster deals very fairly with Alabaster, for he first quotes the "Motive," and then replies to it in detail, but the argument is dull and dry, the most lively passage in the book being the following, which doubtless refers to Lord Chancellor Ellesmere, then Sir Thomas Egerton, Keeper of the Great Seal —

"It is a rule in philosophy that *nihil agit extra sphaeram activitatis suae*, nothing by nature can worke without the circuit of his own shop or workehouse. The fishes cannot flie as buides in the ayre, neither can the birds swim as the fishes within the water. And therefore it was pretily said of a learned lawyer of this land unto a noble warriour, when he was as loud and lusty in the Star-chamber as he used to be in the field, 'Sir, remember your selfe we are not now in your element' "

The date of Alabaster's birth has not been ascertained, but Racster, in 1598, calls him "a young master of artes," and we know that he was incorporated at Oxford in 1592. While he was at Cambridge, under Dr. Still, he wrote a Latin tragedy called "Roxana," which was acted in the hall of Trinity College, but not printed until 1632. After remaining some years in the church of Rome, Alabaster reverted to

his old faith, and died a Protestant, probably not long after he had printed his *Lexicon Pentaglotton* in 1637.

As Racster says that Alabaster and he were of the same College at Cambridge, we ought to meet with a notice of him in Cooper's *Athenæ Cantabrigienses*: Racster is there, II. 271, and Alabaster may have been postponed until the next volume.

**ALMANACKS.**—Foure great Lyers, striuing who shall win the siluer Whetstone. Also a Resolution to the countri-man, prouing it vtterly vnlawfull to buye, or vse our yeerly Prognostications. Written by W. P., &c.—At London, Printed by Robert Walde-graue, n. d. B. L. 8vo. 54 leaves.

Under a humorous title this is a serious attack upon the makers of Almanacks, then most frequently called Prognostications, whom Dekker and others subsequently turned into ridicule. (See *post* Dekker's *Raven's Almanac*). The "four great liars" are indicated by W. P., under the initials B. F. T. and D; and he first shows their discordances by the juxtaposition of their predictions, and afterwards, under the title of "a Resolution to the countreyman," argues against the folly and impiety of such a pretended insight into the mysterious ways of Providence.

Perhaps the most remarkable production of this kind is a tract published by William Paynter, (editor of the collection of novels called *The Palace of Pleasure*) under the title of *Antiprognosticon*. It is partly a translation from the Latin, and partly an original invective against the professors of the art of foretelling the events and prospects of the coming year. It was printed by Henry Sutton in 1560, 8vo., and is preceded by some verses by Paynter, and by "Henry Bennet-Calesian." Paynter's lines are curious from the mention they make of Archbishop Grindall, as a fellow-labourer in this undertaking, although he fell under Queen Elizabeth's displeasure in 1576 for favouring such supposed prophecies. It is not at all improbable that the initials W. P., in the title-page at the head of the present article, are those of William Paynter, and that it was a renewed attack upon astrologers; but we observe that in Messrs. Cooper's *Ath. Cantab.* II. 529, it is stated that William Parys was the author of it. They, however, spell the title differently, and only say that they "suppose"

him to have written it, whereas we know that in 1560 Paynter had published another tract in entire accordance with that the title of which forms the heading of the present article. We are therefore strongly inclined to give the "Foure great Lyers" also to Paynter

AMYOT, JAMES —The Lives of the noble Grecians and Romanes, compared together by that graue learned Philosopher and Historiographer Plutarke of Chæronea Translated out of Greeke into French by Iames Amyot, Abbot of Bellozane, Bishop of Auxerre, one of the Kings pruy counsel, and great Amner of Fraunce, and out of French into Englishe by Thomas North —Imprinted at London by Thomas Vautroulher, dwelling in the Blacke Friers by Ludgate. 1579 folio, 595 *leaves*.

The first edition of the earliest English Plutarch is rare, and this copy of it is especially valuable, because it has upon the fly-leaf the only known autograph of John Offley, the friend of Izaak Walton, to whom the old fisherman dedicated his "Complete Angler" in 1653. It is supposed that Walton lived in Chancery Lane in 1632: he certainly was there in 1638, as appears by a record, not hitherto consulted, preserved in Lambeth Library: it is entitled, "The Valuation of the Rents and Tythes of the Parish of Saint Dunstons in the West, London, 7<sup>o</sup> May, 1638." We there find a return made by the clergyman of the parish with this heading, followed by the names of the occupiers of each dwelling —

"Chancery Lane within the Liberties of London

	The present Tythes.		The Annual Rent.	
Isaac Walton	00	11	00	25 00 00

With the exception of one George Tomlins, Walton lived in a house which paid the highest rent in that part of Chancery Lane. The clergyman states that in his valuation he had deducted a fourth part of the present rent, so that Izaak Walton's house really cost him £31 5s per annum. It seems that his immediate neighbours, as might be expected, were persons of no note, and the particular trades carried on are not specified. [See "Life of Spenser," 1862, I. cxxxvi.]

"North's Plutarch," as it is commonly called (a handsome folio, published, as appears in M. S. figures of the time, at 26s.), was several

times reprinted in the same form, with some additions, and with the same woodcuts of the heads of emperors, heroes, &c. It was dedicated to Queen Elizabeth, and North (afterwards knighted) does not profess to have gone farther than his French original the date of the dedication is the 16th January, and of an address to the Reader the 24th January, 1579 (*i. e.* 1580), and in it North is again careful not to claim the merit of having made any part of his version from the Greek. His excellences as a translator are great, and his English is pure and vigorous. The value of the volume, in relation to Shakespeare, cannot be overstated.

It is a fine specimen of the press of Vautroullier, and he was no doubt assisted in it by Richard Field (son to a tanner at Stratford-upon-Avon, and afterwards the printer of Shakespeare's "Venus and Adonis," 1593, and "Lucrece," 1594), who, having been bound his apprentice in 1579, married his daughter in 1588, succeeded to his business in 1590, and used his device of the Anchor suspended by a hand from the clouds. [See Shakesp. Soc. Papers, iv. p. 36.]

Ritson omits the name of Sir Thomas North in his "Bibliographia Poetica," though well entitled to a place there for the many pieces of not ill translated poetry in his Plutarch. He had produced a version of "The Morall Philosophie of Doni" in 1570: the last edition we have seen bears date in 1601, but it probably went through the press several times in the interval. (See *post* under North) His earliest performance was "The Dial of Princes," from Antony Guevara, first printed in 1568, and again in 1582. Messrs. Cooper (*Ath. Cantab.* ii. 350) by oversight state that the date of North's dedication of his "Plutarch" is 17 Jan. 1591, instead of 16 Jan. 1579.

ANAGRAMS.—Anagrammata Regia. In Honorem Maximi et Mansuetissimi Regis Caroli conscripta. Quibus Heroica quædam subnectuntur. Opusculum Regiis Nuptiis destinatum. Nunc verò Auctoris opera auctum et emandatum. 1626. 4to. 60 leaves.

This work is in Latin and English, and by an anagram upon the name of the author at the end, "I pen hony," we are led to suppose that it was John Peny, or perhaps Penny. By a chronogram at the foot of the title, it appears that it was printed in 1626, and by another on Sign. E. 3, that it was published by William Stansble: *Extant ista in ædibus Gulielmi Stansble.* [*Forsan* Stansbie.] The words *auctum*

*et emendatum* seem to show that it had appeared earlier, but no other copy, even of this edition, has occurred. It is a very elaborate and tedious trifle, and could have had no sale, having been printed, probably, more for the gratification of the writer than of the reader.

The first eighteen leaves are filled by complimentary anagrams to the king and to the principal nobility, followed by this address — “*Typographus Lectori* Si placebunt quæ precedunt Anagrammata jucundissima, Auctoris Epigrammata tibi non inuidebo.” The epigrams are, however, far from meriting the praise bestowed upon the anagrams, and they are divided into *Religiosa*, *Officiosa*, and *Jocosa* here the author makes the ordinary excuse for publication, viz, that he sent them to the press *propiorum amicorum jussu*. The religious epigrams are all of a pious character those in the next division of the work are addressed to persons in office. One or two specimens of the *epigrammata jocosa*, most of which are in Latin only, others in Latin and English, and some in English, may be given —

“*To a certaine Writer*”

“Halfe of your Booke is to an Index growne  
You gue your Booke *Contents*, your readers none”

“*Of Robertus*”

“Robertus when he saw Thieves hanged, then  
Hee said, I’le take *example* by those men,  
And so he did, for at the next Assize  
He mounts the *same* Tree for three robberies”

The following has often been repeated since, and probably was not new in 1626

“*Of a Schoolemaste and his Scholler*”

“A Pedant ask’d a Puny, rife and bold,  
In a hard frost, the Latin word for cold  
He tell you *out of hand*, (quoth he) for loe!  
I have it at my fingers’ ends, you know”

The two following are interesting on account of the poets to whom they relate. Hall was made Bishop of Exeter in 1627

“*To Dr. Hall Dean of Worcester*”

“You in high straines have sung Gods Heavenly graces,  
Which you shall sound in high and Heavenly places  
Sweet Hall, what Hallelujahs shall you sing  
In Heavens high Quire to the eternall King”

“*Samuel Daniel*”

“Diceris egregius duplici tu nomine Vates,  
Quam sanctus *Samuel*, quam sapiens *Daniel*  
Romanum superare potes, me Judice, Vatem,  
Non tibi lasciva est Pagina, Vita proba est”

This must have been written before the death of Daniel, which happened at Beckington in October, 1619

ANATOMY OF THE WORLD.—An Anatomy of the World. Wherein by occasion of the untimely death of Mistris Elizabeth Drury, the frailty and the decay of this whole world is represented.—London, Printed for Samuel Macham, and are to be solde at his shop in Paules Church-yard, at the signe of the Bul-head. An. Dom. 1611. 8vo. 16 leaves.

This is an earlier edition than any hitherto discovered, that of 1612 being the first mentioned by bibliographers; and it was published anonymously in four distinct impressions, viz., of 1611, 1612, 1621, and 1625, before it was included in the 4to volume of the "Poems" of Dr. Donne, published in 1633, after his death. The subject of the tribute before us was the daughter of Sir Robert Drury, with whom Donne for some time resided, and whom he accompanied to Paris. In a letter dated from Paris, 14th April, 1612, Donne mentions that the "Anatomy of the World" had been printed. The copy at Bridgewater House consists of only 15 leaves; but sign. A is a fly-leaf, existing in another copy of 1611 very recently recovered, and making the whole tract 16 leaves, or two 8vo sheets.

Donne was at one period, before his marriage with the daughter of Sir George Moore, Secretary to Lord Chancellor Ellesmere; and some documents subscribed by Donne are preserved among the MSS. at Bridgewater House.

The variations between the first edition of these poems in 1611 (printed, perhaps, only for private distribution) and that in 1633 are not many, and they are rarely of importance; but there is an exception in the very last line of what is placed under the heading "The Anatomy of the World." In the edition of 1611 it runs thus:—

"The grave keeps bodies, verse the same enroules;"

and the misprint, by mistaking the long *s* and *f*, might not be detected, if we did not refer to the 4to of 1633, where it stands as follows:—

"The Grave keepes bodies, Verse the *Fame* enroules."

Dr. Donne was a poet before he had attained his twentieth year; for although his Satires are not known to have been printed until 1633, some of them were written forty years earlier, and a MS. copy dated 1593 is preserved in the British Museum—[MS. Harl. 5110.] From

what he says in one of his letters dated in 1614, and from other circumstances, it may be doubted whether a now lost edition of his Satires was not then privately circulated Francis Davison, editor of "The Poetical Rhapsody" (1602, 1608, 1811, and 1621), who died before 1620, records in an undated memorandum, that he had lent a copy of "J Dun's Satyres" to his brother Christopher This copy might, however, have been a manuscript They were sons to poor scape-goat William Davison, who was sacrificed for accomplishing the wish of Q Elizabeth, as regarded the death of Mary of Scotland

ANSWER —An Aunswere to the Proclamation of the Rebels  
in the North 1569 —Imprinted at London by Willyam  
Seres Cum Privilegio 8vo. B. L 10 *leaves*

We apprehend that we have to add a new name to the list of our early writers of verse, in the person of William Seres, the printer, who here put forth a production of his own on the subject of the Rebellion in the North in 1569 it is of extreme rarity, and has hitherto been given to Thomas Norton, merely on the ground that he was unquestionably the author of an address, in prose, "To the Queene's Majesties poore deceeued Subjectes of the North Countrey." That, however, was printed by Bynneman, and not by Seres, who, at the end of the piece before us, thus placed his own initials—

"FINIS qd (W S)  
God saue the Queene"

William Seres, as the printer, would hardly have made his own initials thus conspicuous, if they had not been intended to prove that he was the author He entered the "Answer" in his own name at Stationers' Hall, and it does no discredit to his skill as a versifyer, or to his loyalty as a subject It is not mentioned by Ames, Herbert, or Dibdin among works from the press of Seres, but in their time a copy of it was known to present it as the work of so distinguished an early typographer gives it additional interest

It opens, as follows, in lines of fourteen syllables divided, and with rhyme at the end of the eight-syllable line, as well as at the end of the six-syllable line

" O Lorde! stretch out thy mightie hande  
    against this raging route,  
And saue our Prince, our state and land,  
    which they doe go about

For to subuert and ouerthrowe,  
and make this Realme a pray  
For other Nations here to growe,  
what so, like fooles, they say."

Seres does not keep up this inconvenient multiplication of rhymes, as may be seen in the subsequent portion of the "Answer" to the sixth Article of the Proclamation of the Rebels:—

" You say hir Grace is led by such  
as wicked are and euill .  
By whom, I pray you, are ye led ?  
I may say, by the Deuill.  
Whom would ye poynt to leade hir Grace,  
if ye might haue your choyse ?  
The Pope, I thinke, your father chiefe,  
should haue your holy voyse ;  
And then she should be led, indeede,  
as Lambe for to be slaine.  
Wo worth such heades, as so would fee  
hir Grace for all hir paine ! "

Some twenty, or more, passages might be quoted from authors before Shakespeare, in illustration of his concluding lines in " King John,"

" Nought shall make us rue,  
If England to itself do rest but true,"

and Seres shews us that the sentiment, if not the expression, was, in fact, proverbial:—

" A Proverbe olde, no lande there is  
that can this lande subduc,  
If we agree within our selues,  
and to our Realme be true." .

The whole is written with facility, and the poem concludes quite as well as it began, continuing the address to the Rebels:—

" Bethinke your selues, and take aduice,  
and speedily repent :  
Accept the pardon of the Prince,  
when it to you is sent.  
So may you saue your bodies yet,  
your soules, and eake your good,  
And stay the Deuill, that hopes by you  
to spill much Christian blood.  
God saue our Queene, and keepe in peace  
this Iland evermore,  
So shall we render vnto him  
eternall thanks therefore."

It is hardly to be wondered that Seres afterwards obtained for himself and his son, through the interest of Lord Burghley, the renewal of his patent (of which he had been deprived by Queen Mary) "for the printing of all primers and psalters."

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ANTIDOTE AGAINST MELANCHOLY.—An Antidote against Melancholy Made up in Pills Compounded of Witty Ballads, Jovial Songs and Merry Catches

These witty Poems though sometime may seem to halt on crutches,  
Yet they'l all merrily please you for your charge, which not much is  
Printed by Mer Melancholicus, to be sold in London and  
Westminster. 1661. 4to. 40 *leaves*.

This is clearly a Shakespearian book, not only because it mentions Falstaff by name, but because it contains two "Catches," one of which is as follows part of it, as all will remember, is sung by Autolycus in "The Winter's Tale," A iv sc 2

"Jog on, jog on, the Foot path-way,  
And merrily hen't the stile-a,  
Your merry heart go'es all the day,  
Your sad tires in a mile-a  
Your paltry mony bags of Gold  
What need have we to stae for,  
When little or nothing soon is told,  
And we have the less to care for?  
Cast care away, let sorrow cease,  
A Figg for Melancholly!  
Let's laugh and sing, or if you please,  
We'l frolick with sweet Dolly"

Shakespeare only introduces the four first lines, but, as we see, there are eight others that belong to the same catch Isaac Reed tells that the four first lines are found on p 69 of "the Antidote against Melancholy," but they occur in fact on p 73

The other Catch is mentioned in "Twelfth Night," A ii sc 3, where Sir Toby Belch says, "Malvolio's a Peg-a-Ramsey, and three merry men be we" there were several sets of words to the same tune, and in the work before us they are thus given —

"The Wisemen were but seven, ne're more shall be for me,  
The Muses were but nine, the Worthies three times threc  
And three merry boyes, and three merry boyes are we

The Vertues were but seven, and three the greater be,  
The Cæsars they were twelve, and the fatal sisters threc  
And three merry Gurlcs, and three merry Gurlcs are we"

Chappell, in his admirable work on "English Song and Ballad Music," gives different words on different authority, and does not there refer to the "Antidote against Melancholy," which, however, he had met with The mention of Falstaff occurs on p 72 in a Catch, the first stanza of which runs thus characteristically —

"Wilt thou be fatt, Ile tell thee how  
 Thou shalt quickly do the feat,  
 And that so plump a thing as thou  
 Was never yet made up of meat.  
 Drink off thy Sack! 'twas onely that  
 Made Bacchus and Jack Falstafe fatt, fatt."

We are without information by whom this collection of Poems, Ballads, Songs and Catches was made; but Thomas Durfey, about sixty years afterwards, imitated the title, when he called his six volumes "Wit and Mirth, or Pills to purge Melancholy," 8vo. 1719-20. This "Antidote against Melancholy, made up in Pills," has not been anywhere correctly described: we shall therefore be more particular as to its contents, beginning by stating that on the title-page is a very pretty engraving in two compartments, one above the other, representing different classes, gentry and peasantry, drinking and carousing, the first attended by two fiddlers, and the last by a bag-piper. No engraver's name is appended, but it is in a superior style of art, and quite as neat, as anything by Marshall. Following the title-page is an address "To the Reader," in triplets subscribed N. D., at the back of which is a list of "Ballads, Songs, and Catches in this Book," twenty-three in number, besides "forty more merry Catches and Songs."

There are, in fact, only thirty-four "merry Catches and Songs," the last numbered thirty-three; but it is properly thirty-four, as twenty-two is twice repeated: they occupy the last twelve pages.

With reference to No. 5 in the list of Contents, "The Ballad on the Wedding of Arthur of Bradley," it may be remarked that nobody appears to have been aware of the great antiquity of it: it is older than the beginning of the reign of Elizabeth, and it is a scrap of a song introduced by Idleness, the Vice, in the Morality of "The Marriage of Wit and Wisdom," which has come down to us in a manuscript dated 1579: the character of the drama, however, carries us back to the reign of Edward VI., or even earlier, and "the *Kings* most royal Majesty" is mentioned in it. The oldest notice of "Arthur of Bradley" hitherto pointed out is in Dekker's "Honest Whore," 1604: Ben Jonson speaks of it in his "Bartholomew Fair," 1614; Brathwaite, in his "Strappado for the Devil," in 1615, and two lines from it are cited in Gayton's "Festivous Notes on Don Quixote," 1654. Ritson, when he printed it in his "Robin Hood" (Vol. ii. p. 210), was not aware what high claims it possesses as one of the most ancient productions of the kind in our language. Of course, in all the copies that have come down to us it is much modernized and corrupted, but the following

words, from "The Marriage of Wit and Wisdom," shew that no other popular production could there be intended —

"For the honour of Artre Bradle,  
This age wold make me swere madly"

These are words often repeated in the Ballad, as we find it in the "Antidote against Melancholy," p 16, where it fills more than three pages We wish that we had space for it

If N D, whose initials are at the end of the rhyming address "to the Reader," were the person who made the selection, we are without any other clue to his name There is no ground for imputing it to Thomas Jordan, excepting that he was accustomed to deal in productions of this class, but the songs and ballads he printed were usually of his own composition, and not the works of anterior versifiers

AFE, THE ENGLISH —The English Ape, the Italian imitation, the Foote-steppes of Fraunce Wherein is explained the wilfull blindnesse of subtile mischiefe, the struing for Starres, the catching of Mooneshine, and the secrete sounde of many hollowe heartes. By W. R *Nulla pietas prauis* —At London, Imprinted by Robert Robinson dwelling in Feter Lane neere Holborne, 1588 4to B L 16 leaves

This extraordinarily scarce tract has been attributed to W Rankin, but a copy (the only perfect one we ever saw) now before us, has the initials W R, at the end of the dedication to Sir Christopher Hatton, filled up in old MS with "W Rowly" Now, the earliest known work by Rowley bears date in 1609, whereas Rankin or Rankins (See *post* under RANKIN) was an author in 1587, and his first extant production is not, in style, very dissimilar to "The English Ape" In the dedication of it he mentions a still earlier performance, viz, "my roughcast Concert of Hell," which he had also inscribed to Hatton, and of which we have no trace unless, as is possible, he means his "Mirrour of Monsters" under that singular title Whether "The English Ape" be really by Rankin, or by any other writer with the same initials, we are therefore unable to decide In the first page of it he refers to some work by him which had already failed to rouse "the generall sort" from their "dull silence," which could hardly have been

the case with his "Mirrour of Monsters." Though Rankin was subsequently a writer of many verses, there is not a scrap of poetry from the beginning to the end of his "English Ape."

It is entirely directed against the proneness of the people of this country to imitate and adopt the peculiarities and fashions of continental nations, especially of the Italians.—"There is not (he says) a vice particularly noted in any country, but the Englishman will be therein as exquisite, as if he had Nature at command for every enormity. If he be in Creete he can lye, if in Italy flatter, if in Fraunce boast, if in Scotland cloke the treachery of pretended treason; which having gathered, and fraught him selfe full of this wealthy treasure, he lovingly bringeth his merchandize into his native Country, and there storeth with instruction the false affectors of this tedious trash."

The invective is not so violent and vehement as it is affected, overwrought, and disjointed; from one end of the tract to the other we look in vain for anything but the most general abuse, illustrated by very common-place examples drawn entirely from ancient history. In one paragraph, however, he breaks out against Englishwomen in these terms :—

"It is a woonder more than ordinary to beholde theyr periwigs of sundry collours, theyr paynting potts of perlesse perfumes, theyr boxes of slibber sauce, the sleaking of theyr faces, theyr strayned modesty and theyr counterfayte coynesse. In so much that they rather seeme Curtyzans of Venyce, then matrones of Englande, monsters of Ægypt then modest maydens of Europe, inchaunting Syrens of Syrtes then diligent searchers of vertue: these inchaunments charme away theyr modesty, and entrap fooles in folly; bewitcheth them selves wyth wanton wyles, and besotteth other with these bitter smyles."

We conclude that "these bitter smiles," ought to be "*their* bitter smiles," but it is not always easy to see at what the author is driving in his accumulation of accusations, and he does not pretend to offer any cure for the evils he points out. It may deserve remark, as a matter of language, that while he delights much in new-fangled words, he is old-fashioned enough to use the Saxon plural for houses, viz., *housen*, in several places. Before his conclusion, he cautiously admits that, notwithstanding all he has advanced, "there are in England many modest wise, godly virgines, wyves and widowes," and he especially directs admiration to Queen Elizabeth, "endelesse in glory, and matchlesse in mortall majesty." He winds up with an exhortation precisely in the same style as all the rest of the pamphlet, excepting that he intermixes a considerable spice of religious enthusiasm. There may have been two W. Rankins, one who wrote in 1587, and the other who wrote in 1598.

ARMIN, ROBERT — A true Discourse of the practises of Elizabeth Caldwell, Ma Jeffrey Bownd, Isabell Hall, widdow, and George Fernely, on the parson of Ma Thomas Caldwell, in the County of Chester, to haue murdered and poysoned him with diuers others, &c Written by one then present as witnes, their owne Country-man, Gilbert Dugdale — At London, Printed by Iames Roberts for Iohn Busbie, and are to be sold at his shop vnder Saint Peters Church in Cornewell 1604 4to B L 16 *leaves*

There is no doubt that Armin, the actor, was really the author of this tract, and he prefixed an epistle stating as much, though he found it convenient to put the name of "his kinsman," Gilbert Dugdale, to it Dugdale had been a witness on the remarkable trial to which it refers, in which a wife, Elizabeth Caldwell, was accused of attempting to murder her husband at the instigation of Jeffrey Bownd, her paramour, and with the aid of George Fernely

We need not here enter into the circumstances of the case, but it was thought that if Armin (who had been "a common pamphleteer," as Gabriel Harvey called him, in 1593) wrote an epistolary preface to the statement of them, it would materially increase the sale So much read and thumbed was it, that only a few copies of the tract have reached our day Armin had been at one time (see his "Nest of Ninnies," 1608) a player in the company of Lord Chandos (or Shandoy, as he spells it), and it was to his widow, "Lady Mary Chandos," that he addressed his prefatory letter, regarding the crime and execution of Elizabeth Caldwell and others, in June, 1603 After briefly adverting to the facts he proceeds thus, and it is the only passage that, for our purpose, is worth quoting —

"We have many giddie pated Poets that coulde have published this Report with more cleouence, but truth in plaine attire is easier knowne let fixion maske in Kendall greene It is my qualitie to adde tuth to truth, and not leasing to lyes Your good Honour knowes Pinck's poore hart, who in all my services to your late deceased kind Lord never savoured of flatterie or fixion, and therefore am now the bolder to present to your vertues the view of this late truth, desiring you to thinke of it, that you may be an honourable mourner at these obseques, and you shall no more doe then manie more have doone So, with my tendered dutie, my true ensuing stone, and my euer wishing well, I do humbly commit your Ladship to the prison of heauen, wherein is perfect freedome

Your Ladships ever in duty and service,

so that we are entitled to look upon the pamphlet as the production of one of Shakespeare's fellow-performers, who succeeded to Dogberry and to several of Kempe's other characters, after the latter, on the accession of James I., had gone over to the company calling itself "the Prince's Players." In the patent granted to Fletcher, Shakespeare, and others in May, 1603, we find the name of Robert Armin substituted, as it were, for that of William Kempe.

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**ARNOLD'S CHRONICLE.**—In this boke is contained y<sup>e</sup> names of the baylyfs Custose mayers and sherefs of y<sup>e</sup> cyte of london from the tyme of kynge Richard the fyrst, & also the artycles of y<sup>e</sup> Chartour and lybartyes of the same Cyte, And of the chartour and lybartyes of England, with other dyuers maters good and necessary for euery cytezen to vnderstand and knowe. n. d. B. L. fol. 133 *leaves*.

This is the edition of Arnold's Chronicle, which, though without his name, came from the press of Peter Treveris, who is supposed to have been the first printer who carried on business in Southwark. Dr. Dibdin does not seem to have made up his mind whether this edition by Treveris was the earliest, or whether it had been previously printed by John Doesborowe at Antwerp; for, on p. 34, of Vol. iii. of his "Typographical Antiquities," he speaks of Doesborowe's edition as "the second," and inserts, in a note on p. 35, the statement of the late Mr. Douce, that Treveris printed the second edition. There is little doubt that the latter is the correct conclusion.

It is only from similarity of type that it has been decided to be the work of Treveris, and not of Pynson, as Ames supposed. The date has been fixed in 1521, from the following paragraph at the end of the list of the mayors and sheriffs of London:—

"This yere Galy halfpens was banysshed out of england, & whete was worthe xvij. s. a quarter. And this yere one Luther was accountyd an cretyck and on sonday that was the xii day of Maij, in the presence of the lorde legate and many other bysshops and lordys of england, the sayd Luther was openly declared an heretyck at powlys crosse, and all his bokes burnyd."

On Sign. O. vi., commences the celebrated ballad of "The Not-browne Mayde," which Prior modernized, and which, with some inaccuracies, was inserted by Capel in his *Prolusions*, p. 3. Mr. Douce superintended a reprint of the whole chronicle from the edition of

Doesborowe, but, even he, with all his exactness, made trifling mistakes when giving the ballad. In the edition by Treveris, it frequently varies typographically from the impression by Doesborowe. Capel divided the lines differently, but, in the original, and in the second edition before us, they stand precisely in this manner —

“ Be it right or wrōg, these mē amōg on womā do complayne  
Affyrmynge this, how that it is    A labour spent in vayne  
To lone thē well, for neuer a dele    They loue a mā agayne  
For late a man, do what he can    theyr fauour to attayne  
Yet yf a newe, to them pursue    theyr fyrst true louer than  
Laboureth for nought, for from her tought he is a banysshed man ”

This form of stanza is peculiar to this ballad, and no other poem which exactly adopts it is known. It seems agreed that “The Nutbrown Maid” is not older than the beginning of the sixteenth century, though Hearne, in one of his letters, printed in *Restituta*,<sup>1</sup> p 70, would carry it back to the time of Henry V, and Dr Percy (*Reliques*,<sup>11</sup> p 26, Edit 1765) to the early part of the reign of Henry VII.

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ARTHUR.—The storye of the most noble and worthy Kynge Arthur, the which was the fyrst of the worthyes Chrysten, and also of hys noble and valyaunt knyghtes of the rounde Table. Newly imprynted and corrected —Imprynted at London by Thomas East n. d. B. L. fol 307 *leaves*

A rare edition of the Mort Arthur, which work came originally from the press of Caxton in 1485. East's impression is without date, the Colophon running thus “Imprinted at London, by Thomas East dwelling betweene Paules wharfe and Baynardes Castell,” and it differs, as far as the text is concerned, in no material respect from the reprint previously made by William Copland from the text of Caxton. Some of the wood cuts, which are placed at the head of every book, are also identical, and must have devolved into the hands of East, but others vary rather in design than in subject. On the title-page is a wood cut representing the conflict between St George and the Dragon, but here the Knight of Cappadocia is made to pass for King Arthur. A reduced copy of it is inserted on the title-page of Southey's edition of the Mort Arthur, 4to 1817.

A few of the wood cuts of East's edition are considerably older than the date when he printed. One of them was used by Wynkyn de Worde in 1520, before Christopher Goodwyn's poem, “The Ounce of

a Dolorous Lover." The block then came into the hands of W. Copland, and, having been used by him in his reprint of the *Mort Arthur*, it subsequently was in the possession of East, who applied it to the same purpose in the volume before us. it precedes the 15th book, "Of Syr Launcelot du lake," the chapter being thus headed: "Howe Sir Launcelot came into a Chappelle, where he founde dead in a whyte sherte a man of religion of an hundred wynter olde." Thus Wynkyn de Worde's "dolorous lover" served the turn, in the hands of Copland and East, to represent a dead man in a white shirt, an hundred winters old. At the time the block was employed by East it had been considerably worn and battered.

The "Prologus" is inserted on the next leaf after the title, and it is followed by "the Table" of the contents of each chapter of the twenty-one books into which the whole work is divided: it fills eleven leaves. These have distinct signatures, and the first chapter of the first book begins on A. j., with a woodcut half-length of Arthur in armour, holding his sword and shield.

Somewhat less than a century after East's edition appeared, Martin Parker, the notorious ballad-poet, published an abridgment of the *Mort Arthur*, with the title of "The most admirable Historie of that most renowned Christian Worthy Arthur, King of Great Britaines." (See "Parker, Martin," *post*), and on the fore-front of his life of this "Christian Worthy," he is represented as a Turkish hero, in a wood cut that had been intended, and used, for the Soldan of Babylon, mounted on a plumed charger. It had also been pressed into the service of another publisher, and then it represented "the Scythian Tamerlane."

ARTHUR.—The most ancient and famous History of the renowned Prince Arthur, King of Britaine, wherein is declared his Life and Death &c. As also all the noble Acts &c. of his valiant Knights of the Round Table. Newly refined and published for the delight and profit of the Reader.—London, Printed by William Stansby for Jacob Bloome, 1684. B. L. 4to. 467 leaves.

This is a reprint of the *Mort Arthur* with certain modernizations, or, as it is worded in the title-page, "newly-refined." In an address to the reader, he is informed that the original history was written in



French and Italian, and that in the ninth year of Edward IV Sir Thomas Maleore, [Malory] translated it into English "In many places, (adds the writer) this volume is corrected (not in language, but in phrase), for here and there King Arthur or some of his knights were declared in their communication to sweare prophane, and use superstitious speeches, all (or the most part) of which is either amended or quite left out by the paines and industry of the compositor and corrector of the presse, so that, as it is now, it may passe for a famous piece of antiquity, revived almost from the gulph of oblivion, and renewed for the pleasure and profit of present and future times" To this succeed Caxton's "Prologue" and his "Preface," and "The contents of the first part," in one hundred and fifty-three chapters Facing the title-page is a coarse wood-cut of Arthur and his Knights at the Round Table, the king making his appearance out of a large hole in the centre of it

The second and third parts have each fresh title-pages, with a repetition of the wood-cut to the first part The second part consists of one hundred and seventy-four chapters, and the third part of one hundred and seventy-six chapters A table of contents is prefixed to each division

Ass.—The Noblenesse of the Asse A worke rare, learned and excellent By A. B.—London, Printed by Thomas Creede, and are to be sold by Wilham Barley, at his shop in Gratiuous streete, 1595 4to B. L. 60 *leaves*

A tract of which only three or four copies are known to be in existence It is from beginning to end a prose burlesque in praise of the Ass, and it displays a great variety of learning and some drollery the fault is that the joke is a little too long drawn out, for the writer seems to have been oppressed by the abundance of his materials If it had been of an earlier date, A. B. might have been taken for the initials of Andrew Borde, the humourist and physician of the reign of Henry VIII, who called himself Andreas Perforatus, lest (as he said) any one else should call him Andreas *Assus*

A wood-cut of an Ass, with a wreath of laurel about his neck, ornaments the title-page, and is repeated in the body of the pamphlet it is followed by an address from "Atabaliba of Peru to the Asse-favouring Readers," the reason for which is not very obvious, seeing that the

Incas knew nothing of any beasts of burden but Lamas, until the arrival of the Spaniards, who, riding upon horses, were thought centaurs. Atabaliba speaks in his own person throughout, as if he were the author, and A. B. only the translator.

The production is divided into three parts, without any apparent necessity, unless to give the reader an opportunity of pausing. Several scraps of verse also lighten the page, but it is to be observed that more than one of them is derived from Berni's Italian burlesque capitulo, *In lode del Asino*—the subsequent is a specimen.—

"One other gift this beast hath of his owne,  
Wherewith the rest could not be furnished;  
On man himselfe the same was not bestowne.  
To wit, on him is ne're engendered  
The hatefull vermine that doth teare the skin,  
And to the body make his passage in."

We have here amended a misprint in the last line, which runs "And to the *bode* doth make his passage in."

According to A. B there is nothing about an Ass that is not super-excellent—even his voice comes in for an extravagant amount of praise, in the course of which the author makes use of an adjective that we have never met with elsewhere. The employment by Shakespeare and others of "modern," to indicate what is common or ordinary, is well known; but A. B. gives us *immodern* in the opposite sense. After noticing "the goodly sweete and continual brayings" of Asses, he adds—"Nor thinke I that any of our *immoderne* musitians can deny, but that their song is full of exceeding pleasure to be heard; because therein is to be discerned both concord, discord, singing in the meane," &c. Certainly, it would require a very "immodern," or extraordinary, musician indeed to find harmony of the braying of an Ass. The allusion, at the close of the whole, to the choice by our Saviour of an ass, when he entered Jerusalem in triumph, rather smacks of the profane, and need not be quoted.

ASTROPHEL AND STELLA.—Syr P. S. His Astrophel and Stella.

Wherein the excellence of sweete Poesie is concluded.  
To the end of which are added sundry other rare Sonnets  
of diuers Noblemen and Gentlemen.—At London, Printed  
for Thomas Newman. Anno Domini 1591. 4to. 44 *leaves*.

Newman published two impressions of Sir Philip Sidney's "Astrophel and Stella" in the same year, viz., 1591: the above is the title-

page of the first, and the stationer mentions in the preliminary matter that the manuscript had come into his hands "much corrupted by ill writers" The fact is, that the corruptions are innumerable, and on this account Newman put forth his later impression Where he obtained the corrected copy is not stated, but it seems not unlikely that the family would interpose, to rescue the memory of Sir Philip Sidney from the imputation of having produced so much nonsense as the blunders of transcribers had occasioned Newman, however, was evidently delighted in the first instance to procure the work of so popular and famous a poet for his use, and dedicating it to "Ma Francis Flower Esquire," (who perhaps had been instrumental in obtaining the MS for him) he employed the celebrated Thomas Nash, then, as usual, in poverty, to write an introductory epistle, and thus put forth the volume This epistle, caustic and critical, is found no where else, and it will always render this edition remarkable The later copy of the same year does not contain it, and why so readable and lively a production was excluded we can only conjecture perhaps the Countess of Pembroke herself might object to the extravagant laudation heaped upon her in it Nash is speaking of the Sidneys, and thus breaks out —

"Amongst the which, fayre sister of Phoebus and eloquent secretary to the Muses, most rare Countess of Pembroke, thou art not to be omitted, whome Artes doe adore as a second Minerva, and our Poets extoll as the patronesse of their invention, for in thee the Lesbian Sappho with her linnck Harpe is disgraced, and the Lamel Garlande, which thy Brother so bravely advaunst on his Launce, is still kept greene in the Temple of Pallas Thou only sacrificest thy soule to contemplation, thou only entertainest emptie handed Homer, and keepest the springs of Castalia from being dyled up Learning, wisdom, beautie, and all other ornaments of Nobilitie, whatsoever, seek to approve themselves in thy sight, and get a further seale of felicity from the smiles of thy favour"

This might be rather too strong a dose of flattery even for those times of adulation, in spite of the known and admitted claims of "Sidney's sister" Various attacks upon his contemporaries were also inserted by Nash, and the Epistle opens with some severe ridicule even of his friend Robert Greene, who on his title-pages always added to his name the statement of the two Universities at which he had taken his degrees The whole is headed,

"Somewhat to reade for them that list

"*Tempus adest plausus aurea pompa venit* so endes the Scene of Idiots, and enter Astrophel in pompe Gentlemen that have scene a thousand lines of folly drawn forth *ex uno puncto impudentiae*, and two famous Mountains to goe to the conception of one Mouse, that have had your eares deafned with the eccho of Fame's brazen towres, when only they have been toucht with a leaden pen, that have scene Pan sitting in his bowel of delights, and a number of

Midasses to admire his miserable hornepipes, let not your surfteted sight, new come from such puppet play, think scorne to turn aside into this Theater of pleasure," &c.

Nash admits, however, that "his witless youth may be taxt with a margent note of presumption;" and as he was three years younger than Shakespeare, and therefore only twenty-four when he wrote the preceding epistle, we may perhaps allow his claim: still, it is to be recollected that four years earlier he had furnished the poet whom he here particularly assails, with an epistle introductory to "Menaphon," which epistle is written in a similar strain, and has given rise to as much literary speculation as some works of higher pretensions.

At the close of his Epistle Nash leaves his readers to "the pleasures of Paphos" contained in the body of the work; but those pleasures are greatly diminished by the miserable condition of the text, with the preparation and correction of which, we may be confident, Nash had nothing to do, having left it entirely to Newman and his printer. Several sonnets by Sidney are omitted, and other poems, of a lyrical kind, are sadly mutilated and abridged. Still, much improved as was the re-impression of 1591, and the subsequent editions in folio of 1593, 1598, &c., there are defective passages in them, which even the garbled text of Newman's first edition of 1591 enables us to set right. Thus in Sonnet 64 we read in the authentic copy,—

"Nor hope, nor with another course to frame,"

where "with" ought to be *wish*, as it stands in what we may call Nash's edition. Again, in Sonnet 68, we are always told to read,—

"Seeking to quench in me the noble fire,  
Fed by thy worth, and blinded by thy sight."

Here the "noble fire" was not "blinded" by the sight of Stella, but *kindled*; and it stands "kindled by thy sight" in Nash's edition. A third and more important instance occurs in Sonnet 91, where the usual text has been,—

"Milke hands, rose cheeks, or lips more sweet, more red,  
Or seeing gets blacke, but in blacknesse bright."

Here "seeing gets" has been misprinted for *seeming jet*, the reference of the poet being to the brightness of polished jet.

However, these are rare instances; and if Sidney's poems had come down to us in no better condition than in Newman's earliest 4to. of 1591, the loss would have been lamentable. We may partly judge from thence of the woful blunders transmitted to us in many of the productions of poets who did not enjoy, or neglected to avail them-

selves of, the opportunity of correcting the press of their effusions. Much was formerly left to ignorant and mechanical readers of proofs, and there is good reason to believe that many of the productions of our best versifiers came surreptitiously from the press.

Such was the case, not only with Sidney's "Astrophel and Stella," but with the whole of what follows in the impression to which Nash's epistle was prefixed. Samuel Daniel, who in 1591 had published nothing but a prose translation, had no fewer than 28 poems stolen from him, and printed without authority by Newman. Of these he inserted 23 in his "Deha," (twice printed in 1592) where he complains of the injury thus done to him: the remaining five pieces by Daniel are only to be found in the volume under consideration. Five other poems subscribed "Finis Content," appear to be in the same predicament, and merit preservation in a more accurate state, as well as a production subscribed E. O. (Earl of Oxford), set to music in Dowland's "Second Booke of Songs or Ayres," fol. 1600. The two stanzas which wind up Nash's edition of "Astrophel and Stella," "If flouds of teares," &c., may be by Nash, but they are unquestionably found in a MS. in the Bodleian Library, preserved at the end of one of Bishop Tanner's curious volumes. There they would seem to belong not to Nash, but to Nicholas Breton.

AVALE, LEMEKE — A Commemoration or Dirige of Bastarde Edmonde Boner, alias Sauage, vsurped Bisshoppe of London. Compiled by Lemeke Auale. *Episcopatum eius accipiet alter*. Anno Domini 1569. Imprinted by P. O. B. L. 8vo. 22 leaves.

Bishop Bonner died in the Marshalsea prison on the 5th of September, 1569, and this highly humorous and bitter attack upon him was doubtless published just afterwards. It is possible that the name of the author, Lemeke Avale, is only assumed. The tract is principally in verse, and in a biographical point of view extremely curious. It was obviously written and printed in haste, that the temporary interest occasioned by the death of Bonner might not subside before it was ready for publication.

"The Preface" of nine pages is chiefly directed to establish that Bonner, like Tunstall, by his bastardy was disqualified for being bishop. The *Dirige* then begins, and the rest of the tract, with the exception

of about six pages at the end, is in verse of various measures, with Latin lines and half lines intermixed: thus the following is part of an address to Bonner:—

“*Custodiens parvulos dominus*, the Lorde hath helped Sion,  
And taken awaie this mad dogge, this wolfe, and this Lion;  
*Qui erupit animam de morte*, and my hart from sorowe,  
Now, gentle maister Boner, God give you good morrowe.  
Lorde, surely thou hast given them eternall rest  
Whom Boner in prison moste sore opprest.  
*Placebo. Bo. Bo. Bo. Bo. Bo.*  
*Heu me!* beware of the bugge · out, quod Boner, alas!  
*De profundis clamavi*, how is this matter come to passe?  
*Lavavi oculos meos* from a darke deepe place.  
Now, Lazarus helpe Dives with one droppe of grace.  
*Ne quando rapiat ut Leo animam meam*, druggarde, druggarde,  
To defende this matter came John Availe, and Miles Huggarde”

Miles Huggarde was a celebrated verse-maker in the reign of Mary, but of John Availe we recollect no record: he was perhaps some relation to Lemeke Avale, the supposed author of this tract. The whole is conducted in the form of Lessons and Responses, and “the fifth Lesson” commences in what has been called Skeltonic verse:

“*Homo natus*  
Came to heaven gatus.  
Sir, you doe come to latus,  
With your shorne patus \* \* \*  
Thou art *filius populi*,  
Go, go to Constantinopoli,  
To your maister the Turke,  
There shall you lurke,  
Emong the heathen soules.  
Sometime your shorne brethren of Poules  
Were as blacke as Moules  
With their cappes fower forked,  
Their shoes warm corked;  
Nosed like redde grapes,  
Constant as she apes. \* \* \*  
Lo, lo! now is he dedde  
That was so well fedde,  
And had a softe bedde.  
*Estote fortes in bello*,  
Good Hardyng and thy fellowe,  
If you be Papistes right  
Come steale hym awaie by night,  
And put him in a shrine;  
He was the Popes devine.”

This measure is continued for several pages. “The Eighth Lesson” opens thus:

“My fleshe is consumed; there is but skinne and bone:  
In saint Georges Churche yarde my grave and I alone.  
My tongue that used lewde woordes, and lippes awaie are rotten;  
Take pitie upon me R. L., and H. let me not be forgotten.”

Initials are here and elsewhere employed, when, perhaps, the writer could not venture to insert names at length. He is often coarse and abusive, and not a few of the allusions to persons and events are now unintelligible. Among other things it is said, that Crowley the printer, afterwards a preacher, delivered a sermon before the door of the Marshalsea where Bonner was confined, in hopes of converting him

“One morne betime I loked foith, as ofte as I did before,  
And did se a pulpit, in churches wise, made by my prison dore  
A preacher there was, that Crowley hight, whiche preached in that place,  
A meane, if God had loved me, to call me then to grace  
*Hodie si vocem* was his theme, and harden not thynne harte,  
As did the fathers the rebbelles old, that perished in desarte ”

In the next year was printed by John Day another tract of the same kind, called “A Recantation of Famous Pasquin of Rome,” by R. W., from which it appears that John Heywood, the poet and dramatic author, was alive in 1570. It seems certain, indeed, that he was not dead even as late as 1576-7, because in a list made on 29th of January in that year, “of all such as are certified into the Exchequer to be fugitives over the seas, contrary to the stat 13 Eliz.” the name of John Heywood is included, and he is described as “of the county of Kent.” He was then resident in Louvaine, his sons, Ellis and Jasper, being with him. By mistaking the authority of Anthony Wood, (*Athenæ Oxonienses*, i 394, Edit 1813), it has been supposed that Heywood died in 1565. *Vide Biogr Dram* i 329, and *Gen Biogr Dict* xvii 445. Wood only says that, after the decease of Queen Mary, Heywood “left the nation for religion sake, and settled at Mechlin in Brabant,” and that he died there “about 1565.” The earliest notice we have of him is in 1514, when he probably was one of the children of the Chapel Royal, of whom he afterwards seems to have become master (*Hist of Engl Dram Poetr and the Stage*, i 70). In the King’s Household Books, later in the reign of Henry VIII, he is sometimes termed “Singer,” and at others, “Player on the Vuginals.”

BACON, FRANCIS — The Translation of certame Psalmes into English Verse. By the Right Honourable Francis Lo Verulam, Viscount St. Alban. — London, Printed for Hanna Barret and Richard Whitaker &c 1625. 4to. 11 leaves.

The dedication is “to his very good friend Mr George Herbert,” author of “The Temple,” printed in 1633, and hence it appears that

these translations had been "the exercise" of Lord Bacon's "sickness." He also thanks Herbert for "the pains it pleased you to take about some of my writings," referring to the translation by Herbert of part of the "Advancement of Learning" into Latin.

The Psalms versified are the 1st, the 12th, the 90th, the 104th, the 126th, the 137th, and the 149th, in various measures.

Among the MSS. at Bridgewater House are several letters from Lord Bacon to Lord Ellesmere, among them the celebrated epistle upon the want of a history of Great Britain, a work which Samuel Daniel afterwards undertook, but did not live to complete. [*Vide DANIEL post.*] This letter has been printed in both editions of the "Cabala," but most imperfectly in all respects, and with the total omission of two very important passages. It is, therefore, here subjoined from the original, which is carefully and clearly penned, and is entirely in the handwriting of Lord Bacon. It is addressed "To the R. Hon. his very good L. the L. Ellesmere, L. Chancellor of England," and it is indorsed by Lord Ellesmere as follows:—"Sir Francis Bacon touching the story of England."

"Yt may pleas yor. good L.

Some late Act of his M. referred to some former speach which I have heard from yor. L. bredd in me a great desire, and by strength of desne a bouldnesse to make an humble proposition to yor L. such as in me can be no better than a wysh, but, if yor L. should apprehend it, may take some good and woorthy effect. The Act I speake of is the order given by his M. as I vnderstand, for the erection of a tomb or monument for o<sup>r</sup> late Soueraigne Lady Q. Elizabeth; whearin I may note much, but this at this tyme. That as her M. did alwaies right to his Highness hopes; so his M. doth in all things right to her memory—a very just and princely retribution. But from this occasion, by a very easy ascent, I passed furdur; being put in mynd, by this Representative of her person, of the more true and more firm Representative which is of her life and gouernm<sup>t</sup>. For as Statuaes and Pictures are dumbe histories, so histories are speaking Pictures. Whearin if my affection be not to great, or my reading to small, I am of this opynion, that if P<sup>l</sup>utarque were alue to write lyues by Paralleles, it would trouble him, for vertue and fortune both, to find for her a Parallele amongst women. And though she was of the passive sex, yet her gouernm<sup>t</sup> was so actiue, as in my sump<sup>e</sup>le opynion it made more impression vpon the seneall states of Europe, then it received from thence. But I confess vnto yor L. I could not stay hear; but went a littell furdur, into the consideration of the tymes which have passed since K. Henry the 8<sup>th</sup>., whearin I find the strangest variety that in like number of Successions, of any hereditary Monarchy, hath euer been knowne: The Raighn of a child, the offer of an vsurpation (though it were but as a Diary Ague) the Raighn of a Lady married to a forein Prince, and the Raighn of a Lady solitary and vnmariied. So that as it cometh to pass in massive bodies, that they have certen trepidations and wauerings before they fix and settle, so it seameth that by the prouidence of God, this Monarchy, before it was to settle in his M. and his generations (in wch I hope it is now established for euer) it had these proulsive chaunges in these barren Princes. Neyther could I contein myself hear (as it is easier to produce then to stay a wysh) but calling to remembrance the vnwoorthiness of the History of England (in the main continuance thearof) and the partiality and



obliquity of that of Scotland in the latest and largest Author that I have seen, I conceived it would be honor for his M<sup>ty</sup> and a woork very memorable, if this Iland of great Brittain, as it is now joyned in Monarchy for the ages to come, so were joyned in History for the tymes passed, and that one just and complete History were compiled of both Nations. And if any man thinke it may refresh the memory of former discords, he may satisfie himself with the verse *Olim meminisse juuabit*, for the case being now altered, it is matter of comfort and gratulation to remember former troubles.

"Thus much, if it may pleas yor Lp, was in the optatue moode. It is trew that I did looke a littell into the potentiall, whearin the hope wch I conceived was grounded vpon three obseruations. The first of the tymes, which doe flourysh in learnyng both of art and language, wch giueth hope not onely that it may be doon, but that it may be well doon. For when good things are vnder taken in yll tymes it turneth but to losse, as in this very particular, we haue a fresh example of Polydore Virgile, who being designed to write the English History by K<sup>ty</sup> Henry the 8<sup>th</sup>, (a straung choise to chuze a stranger) and for his better instruction hauing obteyned into his hands many registers and memoralls ownt of the Monasteries, did indeed deface and suppress better things then those he did collect and reduce. Secondly, I doe see that which all the world seeth in his M<sup>ty</sup> both a wonderfull judgment in learnyng, and a singular affection towards learnyng and the workes of true honor, which are of the mynd and not of the hand. For there cannot be the like honor sowght in the building of galleries, or the planting of elmes along high waies, and the like manufactures, things rather of magnificence then of magnanimity, as there is in the vnyng of States, pacifying of controversies, nourishing and augmenting of learnyng and arts, and the particular actions apperteynyng vnto these, of which Lynd Cicero judged trewly when he said to Caesar, *Quantum operibus tuis detrahet vetustas, tantum addet laudibus*. And lastly I called to mynd that yor L<sup>ty</sup> at sometymes hath been pleased to express vnto me a great desire that some thing of this nature should be perfourmed, answerably indeed to yor other noble and woorthy courses and actions, whearin yor L<sup>ty</sup> sheweth yor self not onely an excellent Chauncellor and Counsellor, but also an exceeding fauorer and fosterer of all good learnyng and vertue, both in men and matters, persons and actions, joyning and adding vnto the great services towards his M<sup>ty</sup> wch haue in small compass of tyme been accumulated vpon yor Lp many other deseuings both of the Church and Commonwealth and particulars, so as the opynion of so great and wise a man doth seem vnto me a good warrant both of the possibility and woorth of this matter. But all this while I assure my self I cannot be mistaken by yor L<sup>ty</sup> as if I sowght an office or employment for myself, for no man knoweth better than yor L<sup>ty</sup> that (yf there were in me any faculty thereto, as I am most vnable) yet neither my fortune nor profession would permytt it. But bycause there be so many good paynters, both for hand and colors, it needeth but encouragement and instructions to giue life and light vnto it.

So in all humbleness I conclude my presenting to yor good L<sup>ty</sup> of this wysh, wch if it perish, it is but a losse of that which is not. And thus crauing pardon, that I haue taken so much tyme from yor L<sup>ty</sup> I allwaies remain,

Your Lps very humbly and  
much bounden

Graes Inne this 2d of Aprile 1605 "

FR. BACON

It is very possible that Daniel was encouraged to write his history by Lord Ellesmere, in consequence of the preceding letter. The same task was subsequently assigned to Sir Henry Wotton, and a Privy Seal is extant in the Chapter House, Westminster, raising his annuity from £200 to £400 for the express purpose. This fact is not mentioned by the biographers of Wotton.

BACON, FRIAR.—The famous Historie of Fryer Bacon. Containing the wonderfull things that he did in his Life: Also the manner of his Death; with the Liues and Deaths of the two Conjurors Bungye and Vandermast. Very pleasant and delightfull to be read. *Blidschap doet, het leuen yer Langhen*. Printed at London by E. A. for Francis Grove, &c. 1629. B. L. 4to. 26 leaves.

There is another edition of this production without a date, but probably posterior to the present, which itself can scarcely have been the first, inasmuch as Robert Greene made ample use of the story, in his play of *Friar Bacon and Friar Bongay*, originally printed in 1594, and written some years earlier: according to Henslowe's Diary, it was performed on the 19th of February, 1591. The tract was doubtless popular before 1590; and there is reason for supposing it to be of German invention. The motto on the title-page above inserted was omitted in the edition without date, and in subsequent reprints; but the wood-cut, representing the two Friars, Miles, and the Brazen Head, was continued, and it was transferred to the title-page of Greene's play when it was republished in 1630. Miles, Friar Bacon's man, is a humorous personage, and in the wood-cut he is exhibited playing on the pipe and tabor, as Tarleton and the theatrical Clowns of that day were wont to do: no doubt, this circumstance was adopted from the mode in which Greene's drama was got up and represented. Poetry and songs of a light humorous kind are interspersed with the prose, and the subsequent is no unfavourable specimen. It is sung by Miles, "to the tune of a rich Merchant man," when the Brazen Head, which he addresses, pronounces "Time was."

"Time was when thou a kettle  
Wert fill'd with better matter;  
But Fryer Bacon did the[c] spoyle,  
When he thy sides did batter.

"Time was when conscience dwelled  
With men of occupation;  
Time was when Lawyers did not thrive  
So well by mens vexation.

"Time was when Kings and Beggars  
Of one poore stuffe had being.  
Time was when office kept no knaves:  
That time were worth the seeing.

"Time was a bowle of water  
Did give the face reflection;  
Time was when women knew no paint,  
Which now they call complexion."

The tract begins with the birth of Friar Bacon, and ends with his burning his books of magic, his turning hermit, and his death "Thus (says the Author) was the Life and Death of this famous Fryer, who lived most part of his life a Magician, and dyed a true penitent Sinner, and an Anchorite" In his *Pseudodoxia Epidemica*, Sir Thomas Brown contends that the brazen head of Bacon was "a mystical fable concerning the philosopher's great work," (p 461, Edit 4to 1658)

BALDWIN, WILLIAM —Beware the Cat [Colophon] Imprinted at London at the long Shop adioyning unto Saint Mildreds Church in the Pultrie by Edward Allde 1584.  
B L 8vo

There were three impressions of this very singular tract—one in 1561 (Ritson, Bibl Poet p 118), another in 1570, and the third in 1584, which we have employed, but of the two first only fragments have come down to us, and of the last the title-page is deficient we have therefore been obliged to derive our information respecting the printer and the date from the colophon on the last page Although the work has been noticed by Ritson and Herbert (Typ Ant p 1238) no mention is made of it in any other bibliographical work

We are authorized in assigning it to no less an author than William Baldwin, the writer of "The Funerals of Edward VI" 1560, and of several other works, besides his contributions to "The Mirror for Magistrates," in the editions of 1559, 1563, 1574, &c By whom the impression of "Beware the Cat" in 1561 was printed, cannot be ascertained—perhaps by Baldwin himself, who, after having been at Oxford, became an assistant to Edward Whitchurch, the typographer, and printed, with his own name and Whitchurch's types, his translation of "The Balades of Solomon," in 1549 the edition of "Beware the Cat" in 1584 came, as we see, from the press of Edward Allde, and in some preliminary stanzas subscribed T K we are told that the first edition had been suppressed —

"This little book, Beware the Cat,  
Moste pleasantly compil'd,  
In time obscured was, and so  
Since then hath been exilde

"Exilde because, perchaunce, at first  
It shewed the toyes and drifts  
Of such as then, by wiles and willes,  
Maintained Popish shifts"

To nine other such stanzas succeeds a dedication "to the right worshipful Esquire John Yung," who was "maker of interludes, comedies and plays" to Henry VIII, so that this inscription must have preceded the earliest copy of 1561. Here we meet with the first trace of authorship, for it is signed G. B., the initials of Gulielmus Baldwin; and that he wrote the volume we have the additional and conclusive evidence of a very early broadside (in the library of the Society of Antiquaries), but which has no date and no printer's name: it is not likely that any typographer of that day would have made himself responsible for the gross personal abuse there heaped upon William Baldwin, as an avowed enemy of Popery. This broadside must have made its appearance very soon after "Beware the Cat" was published in 1561, and in it we read as follows:—

"Where as there is a boke called Beware the Cat:  
The veri truth is so, that Stremer made not that;  
Nor no such false fabels fell ever from his pen,  
Nor from his hart or mouth, as knoe mani honest men.  
But wil ye gladli knoe who made that boke in dede?  
One Wylliam Baldewine. God graunt him wel to spede!" &c.

In reference to the question of authorship it is also to be noted that there exists in the Register of the Stationers' Company an entry by Ireland, the publisher, of a boke intituled "Beware the Catt," which asserts without reserve that it was "by Wyllm Bawdwin." The entry bears the date of 1568-9, as if it were intended then to reprint it; and we know that it was actually republished by William Griffith in 1570.

We may therefore conclude without hesitation that William Baldwin was the author of "Beware the Cat," and not a person of the name of Stremer, or Streamer, who figures conspicuously all through it. The dedication to John Young, the dramatist and actor, *temp.* Henry VIII., signed G. B., opens thus:—

"I have penned for your maistership's pleasure one of the stories which M. Streamer tolde the last Christmas, and which you so faine would have had reported by M. Ferrers him selfe, and although I be unable to pen or speake the same so pleasantly as he could, yet have I so neerly used both the order and wordes of him that spake them, which is not the least vertue of a reporter, that I dout not that he and M. Willot shall in the reading think they hear M. Streamer speak, and he him self, in the like action, shal dout whether he speaketh or readeth."

Ferrers, mentioned above, it may be remembered, was the other poet, besides Baldwin, to whom Sackville, afterwards Earl of Dorset, entrusted the completion of his design in "The Mirror for Magistrates:" of Willot we know nothing, but we are led to believe that Streamer

was one of those clever inventive jesters, like Skelton or Scoggin, whom Henry VIII kept about his Court. It deserves remark also that the whole scene of "Beware the Cat" is laid in the office of John Day, the printer, over Aldersgate. Thus it curiously and interestingly carries us back to the very place, persons and time—the reign of Edward VI, when Baldwin, Streamer, Ferrers, Willot, Young, and others, met to spend their merry Christmas at John Day's house of business. Ferrers is expressly introduced in the book as "the Lord of Misrule," an office which we know, on other evidence, that he had filled under Edward VI and his royal father. The particular time fixed for the relation of Streamer's story is while Day's "Greeke Alphabets were in printing." Day was the great improver of Greek types.

The whole piece from end to end is nothing but a pleasant absurdity, the humour of which depends much upon personal and other allusions, which it is not easy now to explain. The attacks upon the Roman Catholics are frequent and fierce, but the main purpose of the book is to make out that Cats have speech and reason, and Streamer tells the others that he had nightly been disturbed by catterwallowing while sleeping at Day's, the animals being attracted to Aldersgate by the savour of the many traitors' and malefactors' heads exposed upon it. By the assistance of Albertus Magnus, Streamer pretends that he compounded magical meat and drink, which enabled him to understand the language of Cats, but that afterwards he lost the faculty by returning to his old and usual diet. His narrative consists of prose and verse, but the verse is sometimes printed as prose, and in this latter form we find a singular enumeration of the confused sounds he hears and understands, while under the influence of the broths and unguents Albertus had taught him to employ. It begins,—

"Barking of dogges,  
Grunting of hogges,  
Wauling of cats,  
Rumbling of rats,  
Gagling of geese,  
Humming of bees,  
Rousing of bucks,  
Gagling of ducks,  
Singing of swannes,  
Ringing of pannes," &c &c

This is in the second part of the work, for it is divided into three portions. In the first part we meet with the subsequent remarkable passage respecting a belief, at that date, in the existence of Werwolves in Ireland —

"There is also in Ireland one nacion whercof some one man and woman

are at every seven yeeres end turned into Wulves, and so continew in the woods the space of seven yeers ; and if they happen to live out the tyme, they return to their own forme again, and other twain are turned for the like time into the same shape; which is penance (as they say) enjoyned that stock by Saint Patrick for some wickednes of their ancestors and that this is true witnessed a man whom I left alive in Ireland, who had performed this seven yeeres penance, whose wife was slain while she was a wulf in her last year This man told to many men whose cattel he had woored, and whose bodyes he had assailed, while he was a wulf, so plain and evident tokens, and shewed such scars of wounds which other men had given him, both in his mannes shape before he was a wulf, and in his wulfes shape since, which all appered upon his skin, that it was evident to all men ; yea, and to the Bishop too (upon whose grant it was recorded and registred) that the matter was undoubtedly past peradventure ”

In fact, nothing was then too strange, in the shape of wildness and savagery, to be disbelieved of Ireland, and Streamer's auditors seem to have taken his assertions literally. The third part consists mainly of narratives made by Cats to each other, to which Streamer had listened ; and here we are not unfrequently reminded of some portions of “*Reynard the Fox*,” while one of the cats obtains the name of Isegrim : she seizes a man exactly in the same dangerous manner in which a cat in “*Reynard*” seizes a priest. The incidents are not to us very humorous, as they have lost their application, and a few of the stories seem borrowed from the Italian and French ; otherwise we do not understand how an English cat could obtain the appellation of *poylnoir*, or black-skin. One Italian tale relates to a religious old bawd, who employed herself in the seduction of the beautiful and virtuous wife of a citizen, which is accomplished, in part, by persuading the lady that the daughter of the old woman had by witchcraft been converted into a cat. The work is ended by sixteen stanzas, in ten-syllable couplets, of little merit or interest in our present state of information regarding the persons and events of the reign of Edward VI. in one of these Streamer himself is punningly, but not very intelligibly, mentioned : the writer is addressing the Creator,—

“Which hast given grace to Gregory, no Pope,  
No King, no Lord, whose treasures are their hope ;  
But sily preest, which like a Steamer waves,  
In ghostely good, despisde of fools and knaves ”

Besides the preceding important addition to William Baldwin's claims to authorship, there is a smaller one, in the shape of a ballad (reprinted by the Percy Society in 1840), which is subscribed G. B., and which bears the following title :—

“A free Admonition, without any fees,  
To warne the Papistes to beware of three Trees ;”

meaning the gallows, or “three-legged mare,” as it was then familiarly

called This was printed by John Awdely, with the statement of the very day on which it was published, "the xij of December, 1571," about five months after the execution of Felton, who is expressly brought forward as a recent example of the crimes and punishments of Roman Catholic traitors

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BARNFIELD, RICHARD —Lady Pecunia, or The praise of Money  
Also a combat betwixt Conscience and Covetousnesse  
Together with The complant of Poetry for the death of  
Liberality Newly corrected and enlarged by Richard  
Barnfield, Graduate in Oxford —Printed by W I and are  
to be sold by Ihon Hodgets, dwelling in Paules Church-  
yard, a litle beneath Paules Schoole, 1605 4to 26  
*leaves*

It is no small tribute to Barnfield that two poems printed by him, or for him, in 1598, having in the next year been inserted in Shakespeare's "Passionate Pilgrim," were long thought by many to be the property of Barnfield, on account of his priority of claim In 1598 the fine sonnet in praise of Dowland and Spenser, "If music and sweet poetry agree," and the beautiful lyric, "As it fell upon a day," were first published as Barnfield's, in a work which then bore the following title —

"The Encomion of Lady Pecunia, or The praise of Money—*quarenda pecunia primum est, Virtus post nummos* —London, Printed by G S for Iohn Jaggard, and are to be solde at his shoppe ncere Temple-barre, at the Signe of the Hand and starre 1598 " 4to

John Jaggard, who published the above, was brother to William Jaggard, who published Shakespeare's "Passionate Pilgrim," and in some unexplained manner the two poems we have designated, "If music and sweet poetry agree" and "As it fell upon a day," the authorship of our great dramatist, found their way out of the hands of W Jaggard into those of John Jaggard, who, we may suppose, was, in 1598, on the point of publishing Barnfield's "Encomion of Lady Pecunia " there he inserted them, but they, nevertheless, made their appearance in 1599 in "The Passionate Pilgrim," by which it was made to seem as if W Jaggard had stolen the poems from J Jaggard, because the latter had printed them as Barnfield's in the year preceding

The reverse was, however, the fact; and the matter stood thus doubtfully until the year 1605, when Barnfield (perhaps partly on this account) putting forth a new impression of his "Encomion" under a different title, and with many important changes, expressly excluded from that reimpression the two poems, which he knew did not belong to him, and which he presumed were the property of Shakespeare.

Hence the especial value of the second edition of the "Encomion," since it may be said to ascertain that John Jaggard, wishing to swell Barnfield's small volume in 1598, did so by inserting in it two pieces that did not belong to the author of the rest. The second edition of Barnfield's "Encomion," under the title of "Lady Pecunia, or the praise of Money," was not known at all until a comparatively recent date; and still more recently it was discovered that it did not contain the poems to which Barnfield seemed to have the earliest title. In 1605 Barnfield was too honest to retain what had been improperly attributed to him in 1598. The Sonnet and the Poem are therefore not to be traced in the volume in our hands, which forms part of the Library at Bridgewater House.

As the earliest impression was accurately reprinted for the Roxburghe Club in 1816, it is hardly necessary here to say more about it, than that in 1598 it was made especially applicable to Elizabeth and her reign. In 1605 all the lines mentioning or alluding to her were omitted or altered to suit the altered circumstances of the time: thus, for a passage, heaping well-worded adulation upon the queen, we meet with the following, which extravagantly applauds her successor, and forms the 37th and 38th stanzas of the main poem, which is headed "Lady Pecunia":—

"But now more Angels than on Earth yet weare  
Her golden impresse, haue to Heaven attended  
Her Virgin-soule . now, now, she sojourns there,  
Tasting more joyes then may be comprehended.  
Life she hath changde for life, (oh, countlesse gaine!)  
An earthlie rule for an eternall Raignc.

"Such a Successor leaving in her stead,  
So peerelesse worthie, and so Royall wise,  
In him her vertues live, though she be dead :  
Bounty and Zeale in him both soveranize  
To him alone Pecunia doth obay ;  
He ruling her that doth all others sway."

Barnfield proceeds in the same strain for three other stanzas. It is a very clever poem, and it is not surprising that it was popular, although no other copy of this edition is known, and those of 1598 are



of the utmost rarity The subsequent are four stanzas from an earlier part of "Lady Pecunia," numbered severally 16, 17, 18, and 19 —

- "But now unto her praise I will proceed,  
Which is as ample as the world is wide  
What great Contentment doth her presence breed  
In him that can his wealth with Wisdome guide'  
She is the Sovereaine Queene of all Delights  
For her the Lawyer pleads, the Souldier fights
- "For her the Merchant ventures on the seas ,  
For her the Scholler studies at his booke ,  
For her the Usurer (with greater ease)  
For silly fishes lays a silver hooke ,  
For her the Townsman leaves the country village ,  
For her the Plowman gives himselfe to tillage
- "For her the Gentleman doth raise his rentes ,  
For her the Servingman attends his mayster ,  
For her the curious head new toyes invents ,  
For her to sores the Surgeon lays his playster  
In fine, for her each man in his Vocation  
Applies himselfe in every sev'rall Nation
- "What can thy hart desire, but thou mayst have it,  
If thou have ready money to disburse ?  
Then, thanke thy Fortune that so freely gave it,  
For of all friends the surest is thy Purse  
Friends may prove fals, and leave thee in thy need,  
But still thy purse will be thy friend indeed "

"Lady Pecunia" consists of 56 such stanzas, followed by "the Author's Prayer to Pecunia," and by "The Combat betwixt Conscience and Covetousness in the minde of Man," a sort of Dialogue, in couplets, occupying four leaves "The Complaint of Poetry," &c (which in the copy of 1598 precedes "The Combat," &c) is in 45 stanzas, concluding with "A comparison of the Life of Man," in seven lines On the last page, in 1605, is the following remarkable "Remembrance of some English Poets," viz, Spenser, Daniel, Drayton, and Shakespeare

- "Live Spenser ever, in thy Fairy Queene,  
Whose like (for deepe Conceipt) was never seene  
Crownd mayst thou be, unto thy more renowne,  
(As King of Poets) with a Lawrell Crowne
- "And Daniell, praised for thy sweet-chast verse  
Whose Fame is grav'd on Rosamond's blacke Herse  
Still mayst thou live, and still be honoured,  
For that rare worke, the White Rose and the Red
- "And Drayton, whose well-written Tragedies,  
And sweet Epistles, soare thy fame to skies,  
Thy learned Name is equall with the best,  
Whose stately Numbers are so well addrest
- "And Shakespeare, thou, whose hony flowing vaine,  
(Pleasing the World) thy Praises doth containe ,  
Whose Venus, and whose Lucrece (sweet, and chast)  
Thy name in Fame's immortall Booke have plac't,  
Live ever you, at least in Fame live ever  
Well may the Body die, but Fame die never "

These verses vary only literally in the two editions of 1598 and 1605. The whole work is introduced by eight dedicatory lines, not addressed to any particular person, and by two pages of prose "to the gentlemen Readers," in which Barnfield mentions his *Cynthia*. In the Epistle before that poem, printed in 1595, he speaks of his *Affectionate Shepherd* as his "first fruit." *Cynthia* was his second production; and the tract under review his third. It is now ascertained that Barnfield was not the author of *Greene's Funerals*, 1594, attributed to him by Ritson and others. In the introductory matter to his *Cynthia*, he mentions that a second book had been falsely assigned to him, probably referring to *Orpheus his Journey to Hell*, 1595, to which his initials R. B. seem to have been fraudulently affixed.

Barnfield's *Praise of Money*, in 1598, was, no doubt, the occasion of a poem called *The Massacre of Money*, by Thomas Achelley, in 1602, for an account of which see p. 7.

BARTHOLOMEW FAIRE.—Bartholomew Faire, or

Variety of fancies, where you may find  
a faire of wares, and all to please your mind.

With the severall Enormities and misdemeanours, which  
are there seene and acted.—London, Printed for Richard  
Harper at the Bible and Harpe in Smithfield. 1641. 4to.  
4 leaves.

Although very few of them have come down to us, the Registers of the Stationers' Company bear witness that, almost annually, some new publication was issued to attract buyers who frequented Bartholomew Fair: the title of one of these we have placed at the head of the present article; but we will first advert to another production of the same class which was entered at Stationers' Hall as early as July 16th, 1607, in anticipation of the fair, which at that period commenced on the 24th August. Only a fragment of it has been preserved, which has no title page (it is possible that it never had one) and no conclusion, but which is headed "Newes from Bartholomew Fayre," and is wholly in verse. Its existence has only recently been pointed out, and it has never been examined. In the entry at Stationers' Hall it is attributed to Richard West, who was also author of "The Court of Conscience, or Dick Whippers Sessions," 4to. 1607, a piece *in pari materiâ*, though not

especially addressed to the visitors of Bartholomew Fair. It is fortunate that this imperfect specimen has been saved from destruction, but it is a large fragment, consisting of 12 4to pages, and thus opens —

“Those that will heare any London newes,  
Where some be merrie, and some do muse,  
And who hath beene at Bartholomew Faue,  
And what good sturring hath beene there,  
Come but to mee, and you shall heare,  
For among the thickest I have beene there ”

And so West proceeds, in a different measure, to enumerate many of the commodities sold in the fair more than 250 years ago, viz .—

“There double beere and bottle-ale  
In everie corner hath good sale  
Many a pig, and many a sow,  
Many a jade, and many a cow  
Candle rushes, cloth, and leather,  
And many things came in together  
Many a pound and penny told,  
Many a bargain bought and sold,  
And tavernes full in every place ”

Taverns lead West to dissert upon noses, especially red ones, acquired in taverns, and he laments especially the loss by death of *Nos maximus omnium* in a merry jumble of nonsense, which however contains various popular and personal allusions —

“The Can maker cried, as if he had bin mad  
O sticks and stones, brickbats and bones!  
Briers and brambles,  
Cookees shops and shambls '  
O fishers of Kent,  
Heycocks and bent '  
O cockatrices and hernshawes that in woods do dwell!  
O Colliers of Croydon,  
O rusticks of Roydon '  
O Devills of hell '  
O pewterers and tinkers,  
O swearers and swinkers,  
O good ale drinkers !” &c

He assigns different places, at the funeral of *Nos maximus omnium*, to noses of all descriptions, who, in spite of the sad ceremony, are to meet and be merry, exclaiming,—

“Hang him at Wapping  
That will not tittle and be merrv,  
With a nose as red as a cherry  
Hey ! over the ferry  
Into Bucklers berry,  
Where good men be dwelling,  
That have sugar selling  
To make claret wine  
In the goblet to shine,  
And make noses fine,  
Like thy nose and mine ”

The whole is a mere piece of Skeltonical drollery, calculated to please the frequenters of the fair; and it goes through the process of the mock funeral with spirit and vivacity, but with no great coherency or distinctness of purpose. We have stated that the fragment is unfinished, for although the word *Finis* is appended at the bottom of p. 12, it is very evident that it was not printed from types of the time, but is a comparatively modern insertion, to make some incautious buyer believe that the piece was perfect. The last line—

“With brorestalkes and bay berries, the Divell and all,”

has in fact nothing to rhyme with it, and the sense is left incomplete.

We believe the above to be unique; but such is not the case with the quarto sheet, the title of which we have placed at the head of this article, but which title Lowndes, and his successor, (edit. 1834, p. 120, edit. 1857, p. 124) have divided into two, as if the first portion belonged to one tract, and the last to another. They are in fact one and the same, as we have given them, with a woodcut in the centre of a conjuror about to swallow a serpent. It goes into a general description of the fair and of all that belonged to it in 1641, observing, “Bartholomew Fair begins on the twenty fourth day of August, and is then of so vast an extent, that it is contained in no lesse then foure severall parishes, namely, Christ Church, Great and Little Saint Bartholomewes, and Saint Sepulchres” Stow tells us that it was originally confined to the churchyard of St. Bartholomew, “closed in with walls, and gates locked every night, and watched for safety of men’s goods and wares” (“Survey,” 1599, p. 309.) We will only quote from the pamphlet before us what the anonymous writer says regarding the portion of the fair hold in Smithfield: it is not deficient in humour:—

“Let us now make a progresse into Smithfield, which is the heart of the Faire, where, in my heart I thinke, there are more motions in a day to be scene, then are in a terme in Westminster Hall to be heard. But whilst you take notice of the severall motions there, take this caution along with you: let one eye watch narrowly that no one’s hand make a motion into your pocket, which is the next way to move you to impatience. The Faire is full of gold and silver drawers. Just as Lent is to the Fishmonger, so is Bartholomew Faire to the Pick-pocket. It is his high haivest, which is never baul, but when his cart goes up Holborne.”

i. e. on its way from Newgate to Tyburn.

About this date, we may observe, that the word “pick-pocket” was superseding its equivalent *cut-purse*; for people began to carry their money in their pockets, instead of wearing their purses at their girdles. Both these tracts contain much that illustrates Ben Jonson’s “Bartholomew Fair,” which was acted in the interval between the publication of the one in 1607, and of the other in 1641.

BASKERVILLE AND SAVILE —A Libell of Spanissh Lies Found at the Sacke of Cales, discoursing the fight in the West Indies, twixt the English Navie, being fourteene Ships and Pinasses, and a fleete of twentie saile of the king of Spaines, and of the death of Sir Francis Drake With an answere briefly confuting the Spanissh lies, and a shorte Relation of the fight according to truth, written by Henrie Savile Esquire, employed Captaine in one of her Majesties Shippes in the same service against the Spaniard And also an Approbation of this discourse by Sir Thomas Baskerville, then Generall of the English fleete in that service Avowing the maintenance thereof, personally in Armes, against Don Bernaldino, if hee shall take exceptions to that which is heere set downe, touching the fight twixt both Navies, or justifie that which he hath most falsely reported in his vaine Printed letter Proverb 19, ver 9, &c —London Printed by John Windet, dwelling by Pauls Wharfe at the signe of the Crosse Keyes, and are there to be solde 1596 4to 27 leaves.

This is a very long title to a short widely printed pamphlet, of great rarity and of much historical importance It relates to the voyage of Drake and Hawkins to the West Indies in 1595, during which they both died Afterwards the command seems to have devolved upon Sir Thomas Baskerville, who had been appointed only "General at land" During the attack upon Cadiz, under the Earl of Essex and others, a printed letter from Don Bernaldino Dalgadillo de Avellaneda fell into the hands of the British forces Don Bernaldino had commanded a Spanish fleet in the West Indies, while the English ships were there, and claiming a victory, or at least the merit of putting the fleet, then under Baskerville, to flight, he wrote to that effect to a friend in Spain, Don Pedro Florez, commencing with a statement which he had obtained, as he said, from an Indian, of the death of Drake of grief and disappointment at Nombre de Dios Now, it happened that Drake died off Portobello, of a flux (or *flux*, as Savile spells it) which "had growne uppon him eight days before" it proved mortal

This letter of Don Bernaldino was most joyfully welcomed in Spain,

and instantly printed; and coming to the knowledge of Captain Savile, who had commanded the *Adventure* in the West Indian voyage, he undertook to answer it, point by point, beginning with the false statement of the cause and place of death of Drake, and insisting farther, that the Spanish ships of war were 20, while the force of the English was far inferior, and that the latter had compelled the former to sheer off, and to avoid an action, which the English challenged.

At the back of the title is a wood-cut of a sphere, and then comes a brief address "to the courteous Reader." Next we have an introduction, on one page, to a reprint of the letter of Don Bernaldino in Spanish, informing us that it had been "found at the sacking of Cales." The Spanish original fills eight pages, and its translation as many; and to them (after a page of farther explanation) is subjoined Savile's brief answers to each of the six Spanish lies. A narrative headed, "The Meeting of our English Navie and the Spanish fleete, and the order of our encounter," follows upon seven pages, subscribed Henrie Savile; and the last four pages consist of "Thomas Baskerville, Knight, his approbation to this Booke."

This last is a composition of a singular character, and not inconsistent with the chivalrous nature of some of the incidents of warfare in those times; for, after Baskerville has borne testimony to the truth of Savile's representation, he ends with a challenge of Don Bernaldino to a personal encounter—"I then saye (he observes) that hee falscly lyed, and that I will maintain against him, with whatsoever Armes he shall make choyce of," in any "indifferent kingdom." Baskerville adds that if he should be employed by the Queen in France, he sees no reason why Don Bernaldino should not meet him there to settle the question. This is signed "Finis. Tho. B.," and a ship of war in full sail fills up a blank near the bottom of the last page.

We have described this historical tract the more minutely, because we are not aware that the contents of it have been previously noticed—certainly not in the ordinary biographies of Drake and Hawkins.

BASSE, WILLIAM.—Great Brittaines Sunnes-set, bewailed with a shower of Teares. By William Basse.—At Oxford, Printed by Joseph Barnes. 1613. 8vo.

It is singular that a man who wrote lines on the death of Shakespeare (not however printed in the folio 1623, as Dr. Bliss erroneously states in

his edit of Wood's *Ath Oxon* iv 222), who put forth the above poem on the demise of Prince Henry, who contributed verses in the *Annals Dubrensis*, 1636, and made a MS collection of his poems under the title of "Polyhymnia," intending them for the press, should not have attracted more attention from bibliographers even the title of his "Great Brittaines Sunnes-set" has been absurdly misquoted, and called "Summer-set," as if the island had taken to vaulting on the death of Prince Henry

Wood informs us that Basse was "sometime a retainer to the Lord Wenman of Thame Park," Oxfordshire, and his poem, the title of which is at the head of the present article, is inscribed "to his honourable Master St Richard Wenman, Knight" It is merely a fragment, consisting of eight pages, but it is the whole that has been preserved it is in what the Italians call *ottava rima*, only a single stanza on each page numbered 5, 6, 7, 8, 13, 14, but with the peculiarity, that the two lines which conclude the octave consist of twelve syllables each thus, in st 8 we read as follows, where Basse calls his Muse "young," as if he were inexperienced in poetry, though his lines are smooth enough —

"Here then run forth, thou river of my woes,  
In cease lesse currents of complaining verse,  
Here weepe (young Muse) while elder pens compose  
More solemn Rites unto his sacred Hearse  
And as when happy earth did here enclose  
His heav'nly minde, his fame then Heav'n did pierce,  
Now He in Heav'n doth rest, now let his Fame earth fill,  
So both him then possess'd, so both possesse him still "

In fact, tolerably easy versification, with thoughts naturally becoming the subject, but without any great originality, are all we can discover in the relic before us, which terminates with this stanza —

"Like a high Pyramis, in all his towers  
Finish'd this morning, and laid prostrate soone,  
Like as if Nights blacke and incestuous howers  
Should force Apollo's beauty before noone  
Like as some strange change in the heav'nly powers  
Should in hir full quench the refulgent Moone,  
So He his daies, his light, and his life here expir'd,  
New built most sun-like bright, ful man and most admir'd "

The preceding stanza, we are inclined to think, is about the worst of those that here remain to us We have mentioned above that Basse collected some of his scattered pieces—apparently for the press, because they were regularly dedicated in MS to Lady Bridget Countess of Lindsey, under the title of "Polyhymnia" This must have been late in Basse's life, as one of the poems is dated June 19, 1648, and another is addressed to Lady Falkland on her journey into Ireland The volume was lent to us nearly forty years ago by its then owner, Mr. Heber, but

it contained no production of any great merit or interest. The longest was a species of unexplained allegory, entitled "The Youth in the Boat," and what seemed its purpose was set out in the three following introductory stanzas :—

"When we our young and wanton houres  
Have spent in vaine delight,  
To shew you how celestiaall powers  
At length can set us right;

"How they can frame our mindes unfixt  
Unto their just directions,  
When waveringly we reele betwixt  
Opinions or affections;

"How fatall it may sometimes prove  
Unto our frayle estate,  
Vainely to hate what we should love,  
And love what we should hate."

The sonnet to Lady Falkland on her going to Ireland is ingenious, but far below excellence: it is this :—

"What happy song might my Muse take in hand,  
Great Lady, to deserve your Muses care?  
Or skill to hold you in this amorous land,  
That held you first, and holds you still so deare?  
Must needs your anchor taste another sand,  
Cause you your praise are nobly loth to heare?  
Be sure your praises are before you there,  
How much your fame exceeds your Caracts sayle:  
Nay, more than so, your selfe are every where  
In worth, but where the world of worth doth fayle.  
What boots it, then, to drive, or what to steere?  
What doth the axle or the oare avayle,  
Since whence you ride you cannot part away,  
And may performe your voyage, though you stay."

This production savours more of an age of conceit than of genius, and the style is nearer the time of Charles II., than of Elizabeth. Basse seems to have been of a sporting, rather than of a sportive turn of mind, and he has several pieces of a racing character, both of bipeds and quadrupeds: one is upon a contention between two Irish footmen, who executed twenty-four miles in three minutes less than three hours. In other poems, upon horse-racing, or horse-coursing, as it was then called, he mentions the names of many favourites of that day—Crop-car, Friskin, Kill-deer, Herring, Pegabrig, etc. He bears testimony to the pains, even then, taken with the breeding of horses :—

"These prov'd themselves from Pegasus derived:  
There doth the northern spur oft draw a rayne  
From the fleet flanks of Barbary or Spayne,  
And wilde Arabia, whose tincture dyed  
Greene earth with purple staynes of bestiall pride."



Perhaps, in the second line, above we ought to read *vayne, i e vein*, for "rayne" the hand-writing was obviously that of a copyist, and not of Basse himself. The following lines, near the end, show that such had been the early subjects of his verse, of which we do not find a printed trace, and it was hardly to be expected, in what he wrote in 1613 on the death of Prince Henry —

"Lo! but too ofte of man and horse, when young,  
The naked heele and hammered hoofs I sung,  
Which now to heare, or reade, might please some men,  
Perchance, as youthful now as I was then"

Basse's lines, headed "An Epitaph upon Shakespeare," were not printed until 1633, when they were erroneously assigned to Dr Donne (See Donne's Poems, 4to 1633, p 149) They had then been long in circulation in MS, as by Basse, to whom they really belong, and they had the honour of being alluded to by Ben Jonson, in his noble poem, prefixed to the folio 1623, "To the Memory of my beloved, the Author, Mr Wilham Shakespeare" We apprehend that pieces attributed to Wilham Bas, printed in 1602 (see Lowndes' B M edit 1857, p 126), were not by Basse, who had spoken of his "young Muse" in 1613

BASTARD, THOMAS — Chrestoleros. Seven bookes of Epigrams written by T B.

Hunc novere modum nostrum servare libelli,  
Parcere personis dicere de vitiis

Imprinted at London by Richard Bradocke for I B and are to be sold at her shop, &c. 1598 8vo 95 leaves

The dedication to Sir Charles Blunt, Lord Mountjoy, is subscribed at length "Thomas Bastard," and, consistently with the motto on his title-page, the author says of his work, "I have taught Epigrams to speak chastlie, besides, I have acquainted them with more gravity of sense, and barring them of their olde libertie, not onelie forbidden them to be personall, but turned all their bitterness rather into sharpnesse" According to an Epigram upon Bastard by Sir John Harrington, printed in 1615, but no doubt written soon after *Chrestoleros* first appeared, the author was at the time in orders, and credit is there given to him both for his design and execution

"And this I note, your verses have intendment,  
Still kept within the lists of good sobriety,  
To work in men's ill manners good amendment"

These lines and others are addressed to "Master Bastard, a Minister, that made a pleasant Book of English Epigrams." In 1615, Bastard published some Sermons, he then having the living of Bere-Regis, Dorsetshire; but it seems that he subsequently was imprisoned for debt, and died in 1618. No doubt, he brought out his *Chrestoleros* in 1598, to relieve his present necessity, although he complains that he could find no printer who would give him a fair price for it. The Epigram (21 Liber i), in which he mentions this fact, is one of the best in the volume.

*"De Typographo.*

"The Printer, when I askt a little summe,  
Huckt with me for my booke and came not nere;  
Ne could my reason or perswasion  
Move him a whit, though all things now were deere.  
Hath my concept no helpe to set it forth?  
Are all things deere, and is wit nothing worth?"

The Epigrams extend over a considerable space of time, from about the year 1580 downwards; but there is some reason to think that Ritson erred when (Bibl. Poet. 126) he noticed an edition of 1584. None such is now known; and if it ever existed, it could not have contained much that was printed in 1598, referring to events long subsequent to 1584. It appears from Epigr. 4 of Liber ii, inscribed to Sir Henry Wotton, that Bastard resided and wrote chiefly in the country. Epigr. 6 of Liber vi. is addressed—

*"Ad Thomam Egerton, equitem, Custodem Magni Sigilli.*

"Egerton, all the artes whom thou dost cherish  
Sing to thy praises most melodiously,  
And register thee to eternitie,  
Forbidding thee, as thou dost them, to perish.  
And artes praise the[e] and she which is above,  
Whom thou above all artes dost so protect,  
And for her sake all sciences respect;  
Arts soveraigne mistresse, whom thy soule doth love.  
Thus you as stars in earth and heaven shine,  
Thou hers on earth, and she in heaven thine."

The following is addressed to a poet of considerable celebrity in his day, of whom we have no printed remains: it shows the nature of his productions. It is Epigr. 27 of Liber iii.:

*"Ad Richardum Eeds.*

"Eeds, onely thou an Epigram dost season  
With a sweete taste and relish of enditing;  
With sharpes of sense and delicates of reason,  
With salt of witt and wonderfull delighting;  
For, in my judgement, him thou hast exprest  
In whose sweet mouth hony did build her nest."

BAXTER, NICHOLAS —Sir Philip Sydneys Ourania, That is  
Endimions Song and Tragedie Containing all Philosophie  
Written by N B —London Printed by Ed Alldes, for  
Edward White, and are to be solde at the little North  
doore of Saint Pauls Church, at the signe of the Gun  
1606 4to 52 *leaves*

Our main object in speaking of this very dull and elaborate work is to prove that it does not belong to Nicholas Breton, to whom it has always been attributed, but to Nicholas Baxter, and our authority (which we, many years ago, communicated to the late Rev Joseph Hunter) is a copy of the work signed, and throughout corrected, by the author, now before us. In different places he also puns upon his own name as *Tergaster*, and calls an adversary *Baxtero-mastix*.

He claims at one time to have been tutor to Sir Philip Sidney, and to have been in favour with the Countess of Pembroke and her family, but, for some unexplained cause, having forfeited her patronage, he had penned some portion of his "Ourania" in Wood-street Counter. We apprehend that he was in the Church, although he no where states the fact distinctly under his pastoral name of Endimion he admits his obligations to John Stone, Esq, "Secondary of the Counter in Wood-street," while he was in confinement there for debt.

The main body of Baxter's poem is an explanation, in couplets, of all branches of natural philosophy, and he informs us that while he was piping as a shepherd in some part of Wales, he was accosted by Cynthia (i.e. Lady Pembroke) and her attendant Nymphs, who asked him to sing them a song, which lasts through 76 pages. He had rather a strange notion of harmony of versification, although he seems to have been well acquainted not only with Sidney, but with Spenser and Drayton. Of the last he was a special admirer, twice praises his "Owl," 1604, and, what is more remarkable, gives us the information that Drayton had written a poem on the death of Sidney. It has, we apprehend, been lost with various other similar elegies, and must have preceded anything by Drayton that has come down to us. Speaking of Sidney's fate, Baxter's words are,

"O, noble Drayton! well didst thou rehearse  
Our damages in dryrie sable verse,"

adding as a note in the margin, "Drayton upon the death of S P S." This novel fact alone is sufficient to give value to Baxter's "Ourania."

As may be supposed, he is extremely discursive in his long-drawn-out philosophical dissertation, or "song," and in many places attempts to be severe and satirical: thus, to Usurers, he says:—

"You dampne your selves and sweare that money's scant,  
But rich commodities you shall not want,  
That certaine money presently will yeeld  
If he be skilfull to marshall the field:  
Silks and velvets at intollerable price,  
Embroydered Hangars, Pepper and Rice,  
Browne paper, Lute-strings, buckles for a saddle,  
Periwigs, Tiffany paramours to waddle," &c.

This is only the old story, told in prose long before by Nash and other sufferers. The main body of the tract is introduced by nine pages of seven-line stanzas, and as many stanzas and pages follow it, but we cannot say that the stanzas are any improvement upon the couplets. About the middle of the work we meet with a notice of Dr. Muffet by name, together with high praise of his poem, "Silkworms and their Fles," 1599, for which see *post* under *Muffet*.

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BEAUMONT, FRANCIS.—*Salmasis and Hermaphroditus. Salmacida spolia sine sanguine et sudore*.—Imprinted at London for Iohn Hodgets: And are to be sold at his shop in Fleete-street, at the signe of the Flowre de Luce, neere Fetter-lane. 1602. 4to. 20 leaves.

Only two copies of this edition are known: one of them is in the Bodleian Library and the other before us. The Rev. Mr. Dyce, in his edition of Beaumont and Fletcher's Works, admits that he had never seen it (xi. p. 441), and contented himself with the later impressions. The name of Beaumont nowhere appears in the first edition of 1602; and an examination of it, compared with impressions of 1640 (see the next article), 1653, and 1660, leads to the belief that he was in no way, and at no time, concerned in it.

The attribution of it to him seems to have been merely a bookseller's trick, for the purpose of securing a more ready sale. "*Salmasis and Hermaphroditus*" was, we see, originally published in 1602, and without the slightest mark of authorship; but when it appeared again in 1640, "printed by Richard Hodgkinson for W. W. and Laurence Blaikelocke," it was accompanied by various other pieces, all stated on the title-page to be "by Francis Beaumont, Gent." In order to give an appearance of truth to this statement, the initials F. B. were appended

to the anonymous verses which in 1602 introduce "Salmasis and Hermaphroditus," and not only so, but other preliminary verses "to the Author," signed A F in 1602, were altered in 1640 to I F, as if to show that Beaumont's friend, John Fletcher, had borne testimony to their authorship and excellence. Another edition, much enlarged, was published by Blakelocke in 1653, and the trick against Beaumont having been played with success in 1640 and 1653, in 1660 a farther and bolder experiment, of the same kind, was tried by the same bookseller, for then the very same poems, not even reprinted, were put forth with a new title-page, as "the golden Remains of those so much admired Dramatick Poets, Francis Beaumont and John Fletcher" "Salmasis and Hermaphroditus" was then accompanied by many additional poems, which, though assigned to Beaumont and Fletcher, were in fact by other authors of the time, from Ben Jonson to Waller.

Francis Beaumont is stated to have been born in 1586, so that at the date when "Salmasis and Hermaphroditus" first appeared he was only sixteen, and although it is by no means impossible, it seems improbable that at so early an age he should have written so elaborate a production. We are to bear in mind also, that it was originally printed without claim on the part of anybody to have been the author of it.

In the edition of 1602 the introductory and commendatory verses are thus arranged—1 A Sonnet "To the true patronesse of all Poetrie, Callope," which has no initials at the end of it. 2 Another Sonnet, *In laudem Authoris*, subscribed W B. 3 A third Sonnet, "To the Author," with the initials I B. 4 Three six-line stanzas, "To the Author," by A F. 5 Ten lines, "The Author to the Reader," without signature. These, with the title-page, occupy the four first leaves, and "Salmasis and Hermaphroditus" commences sheet B. We are, of course, not prepared to assert definitively that it is not by Beaumont, and perhaps in a note to Shakespeare (edit 1858, I cxvi) too positive an opinion is expressed against its authenticity.

Without touching farther upon the preliminary matter, in which there are several important blunders in Blakelocke's editions, such as "half-mad" for "*half-maid*," &c we will notice a few of the gross misprints in the body of the poem. First of all, the copy of 1602 enables us to restore the following couplet, entirely omitted in all subsequent impressions —

"Nor took she painted quivers, nor a dart,  
Nor put her lazy idlenesse apart"

They occur on sign C 2 b of the copy of 1602. In a subsequent

line two errors have obscured, or altered the poet's meaning, for instead of reprinting

"That should proceed from thy thrice radiant sight,"

Blaukelocke gave it—

That should proceed from thy *chief* radiant *light*;

and no later editor has seen, or attempted to correct, the nonsense. Further on the line—

"If any wife with thy sweet bed be blest,"

is altered to

If *any's wish* with thy sweet bed be blest.

Elsewhere we have *tippling* substituted for "tickling," *lively* for "shamefac'd," *white* for "moist," *mere* for "neare," and many other blunders, which render the impressions of 1640, 1653, and 1660 not only trustless, but worthless; independently of the original and unscrupulous fraud of imputing the poem to Beaumont, who, most likely, never had anything to do with it.

BEAUMONT, FRANCIS.—Poems: by Francis Beaumont, Gent. viz. The Hermaphrodite, The Remedie of Love, Elegies, Sonnets, with other Poems.—London, Printed by Richard Hodgkinson for W. W. and Laurence Blaukelocke, and are to be sold at the signe of the Sugar-loafe next Temple-Bar in Fleet-street. 1640. 4to. 39 *leaves*.

This is the fraudulent edition to which we have referred in the preceding article, and in which certain changes were made in the preliminary matter, in order to induce the belief that Beaumont was really the author of the volume. This is impossible, since it includes several pieces written by King, Randolph, &c., and two others, upon indisputable evidence now first afforded, do not belong to Beaumont.

After two Elegies, one "on the Lady Markham," the other anonymous, we arrive at certain miscellaneous poems, the first of which is called "A Charme," in six four-line stanzas, beginning:

"Sleepe, old man, let silence charme thee," &c.

and at the end of it Henry Lawes (who gave the book with notes, and a MS. inscription, to the Earl of Bridgewater) has placed the initials H. H., with this addition in his own hand-writing: "this copy of

verses was made by Henry Harrington, and set by Henry Lawes, 1636 " Again, on Sign 1 4, we meet with a poem called " Loves freedome," at the end of which Lawes wrote " H H this song was made by Henry Harrington, and set by Henry Lawes, 1636 " As far, therefore, as these pieces are concerned, the evidence is conclusive On Sign K is Bishop Earle's Elegy on Beaumont, which seems to have been designed to end the volume, but, as there were still a few spare pages, the printer added two other poems, one of them " an Epitaph " on a lady who had married a relative, and the other the celebrated piece headed " a Sonnet," and commencing

" Like a ring without a finger  
Or a bell without a ringer," &c

We have a MS copy of this poem, presenting some curious variations from the printed text

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BENDISH, SIR THOMAS —Newes from Turkie or a true Relation of the passages of the Right Honourable Sir Tho. Bendish, Baronet, Lord Ambassadour with the Grand Signieur at Constantinople, his entertainment and reception there Also a true discourse of the unjust proceedings of Sir Sackville Crow, former Ambassadour there &c —London, Printed for Humphrey Blunden &c 1648 4to. 19 *leaves*

This is an attack upon Sir Sackville Crow for making exactions from the British merchants, for producing pretended credentials from the king, &c, until he was superseded at Constantinople by Sir Thomas Bendish The address to the reader is subscribed W L, who had access to the original, but uninteresting, documents, which he prints in the body of the tract

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BERNERS, LORD —Arthur of Brytayne The hystory of the moost noble and valyaunt knyght Authur of lytell brytayne, translated out of frensshe in to englushe by the noble Johan bourghcher knyght lorde Barners, newly Imprynted, n d B L. fol 179 *leaves*

The words " Arthur of Brytayne " are upon a scroll, immediately

under which is the title more at large, and, beneath that, the figure of a knight and his esquire, both armed and on horseback. The colophon is as follows: "Here endeth the hystory of Arthur of lytell Brytaync. Imprynted at London in Powles church yeard at the sygne of the Cocke by Roberte Redborne."

Only one other perfect copy of this romance appears to exist, and the late Mr. Utterson made his reprint of it in 1814, partly from his own defective exemplar, and partly from Lord Spencer's complete one. No other work bears the name of Robert Redbourne as the printer, and it is impossible to fix the date of it with any precision. The types are old and worn, the execution slovenly, and the woodcuts, which are numerous, coarse and uncouth. The best of the latter represents the hero on the title-page, which had also been used by Wynkyn de Worde for "Richard Cœur de Lion," in the romance of that name, printed in 1528.

The Prologue, headed "Here foloweth the translatours prologue," is at the back of the title-page, in which Lord Berners says.—"Wherefore after that I had begon this sayd processe, I haue determined to haue left and gyuen vp my laboure, for I thoughte it sholde haue be reputed but a folye in me to translate beseming such a fayned mater, wherin semeth to be so many vnpossybyltees." However, he called to mind the numerous volumes of the same kind that he had read, and concluding "that this present treatyse myght as well be reputed for trouthe as some of those," he finished his undertaking, "not presumynge, (he adds), that I haue reduced it into fresshe, ornate, polysshed englysshe, for I knowe my selfe insufficyent in the facondyous arte of rethoryke, nor also I am but a lerner of the language of frensshe."

The *Tabula*, or heads of the one hundred and seventeen chapters into which the work is divided, fills the next five leaves, when we arrive at the romance itself, beginning with the birth of Arthur, who was the son of a Duke of Britain, (or Brittany) by a daughter of the Earl of Leicester. "Afterward (we are told), he grew to be the moost fayre creature that than was founde in all crystendome." The wood-cut representations of him do not exactly accord with this description of the hero.

The last folio in the volume should be clxxiv., but it is, in fact, only numbered lxxix, and other errors of the same kind occur.

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BEST, GEORGE — A true Discovrse of the late voyages of  
 discoverie, for the finding of a passage to Cathaya, by  
 the Northwest, vnder the conduct of Martin Frobisher  
 Generall Devided into three Bookes &c — At London,  
 Imprinted by Henry Bynnyman, seruant to the right  
 Honourable Sir Christopher Hatton Vizchamberlaine  
*Anno Domini* 1578 4to B L 88 leaves

The extreme scarcity of copies of this work, and the want, therefore, of the means of comparison, have prevented bibliographers from noting a singular circumstance connected with its original publication

The fact is that the dedication by George Best to Sir Christopher Hatton, as it was first printed, was cancelled, and in the copy we have used the cancelled dedication has been preserved, and no other substituted There, one passage, beginning "name of God hath not once bin hearde of," and ending "and of governement good for any good place of service," consisting of fifteen lines, has been inserted twice over, making utter nonsense of the whole This blunder rendered it necessary that the dedication should be reprinted, and in the Grenville copy in the British Museum, and in one other we have had an opportunity of examining, it has been reprinted In a single paragraph no fewer than eighteen variations, of more or less importance, exist, one of them being the insertion of the epithet "notable" before "discoveries," where it is said, in the first copy, "wee may truly inferre that the Englishman, in these our dayes, in his discoveries to the Spaniarde and Portingale is nothing inferior"

As we have mentioned the book chiefly for the sake of recording this peculiarity, we may take the opportunity of describing the copy in our hands, in order that others may be able to make the comparison, if an exemplar should ever fall in their way At the back of the title page begins an account of "What commodities and instructions may be reaped by diligent reading of this Discourse" it occupies two pages, and at the back of sign A ij are the Hatton arms, faced by the commencement of the dedication filling 8 pages, the third page, by mistake, being marked A ij instead of A iij An address, "The Printer to the Reader," begins upon b ij, and occupies four pages, "The fyrst Booke of the first voyage of Martin Frobisher" commencing sign c and numbered p 1 This part of the volume runs on to p 52, when we arrive at "A true Reporte of such things as hapned in the second

voyage of Captayne Frobysher," &c. It runs on, with a fresh pagination, to p. 39, after which comes a map, and then "The thirde voyage" begins, also with a fresh pagination, from 1 to 68, at the bottom of which is the printer's colophon, "At London, Printed by Henry Bynnyman. Anno Domini. 1578. Decembris 10." A second map is unfortunately wanting in our copy.

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BEVIS, OF HAMPTON.—Syr Beuis of Hampton. Newly Corrected and amended.—London, Printed by William Stansby. n. d. B. L. 4to. 34 leaves.

This romance was originally printed by Pynson, afterwards by William Copland, and thirdly by Thomas East: the edition before us, (of which no other exemplar seems to be known) like the three which preceded it, has no date, but made its appearance about 1620. In *Henry VIII*, Act I. Scene i., Shakespeare mentions Bevis, and it is not unlikely that the allusion was occasioned by the recent appearance of an edition of the romance—not, of course, the present, because it is considerably more modern than the time when, according to plausible conjecture, *Henry VIII*. was originally brought out.

Fourteen wood-cuts are inserted in different parts of the volume. The edition by Copland is in many respects a modernization of that of Pynson, which came out perhaps thirty or forty years before it, and this edition by Stansby is a farther modernization of Copland's text, which preceded it perhaps sixty or seventy years. To save room Stansby printed two of Copland's lines as only one, thus,

"Listen, Lordlings, and hold you still, of doubtie men tell you I will."

Sometimes, apparently from oversight, he left out couplets, as in the first page, where Copland says,

"While Sir Guy was younge and light  
Knownen he was a doughty knight."

Similar omissions by Stansby are not unfrequent. The manner in which the romance was altered, to suit the taste of readers of the day, may best be seen by comparing one or two passages, which will at the same time afford specimens of the poem itself. When Sir Guy, the father of Bevis, goes out to kill a wild boar in a wood, where he is

treacherously slain by Sir Murdure, Copland describes it as in our first column, and Stansby as in our second —

"The Erle a courser gan stryde,  
His swerde he hanged by his side  
There myght no man with him rynn  
He was the formest man therin  
Alas, that he had bewaie  
Of his enemies that there were '  
Whan he came to the forest  
He gan chase after the beest,  
That him herde syr Murdure,  
And escryed Guy as a traytoure,  
And pricked out before the hoost  
For pompyng pryde to make great  
boost,  
And to syr Guy gan he saye,  
Yelde thee, traytoure, for by my  
faye,  
Thou and thy sonne both dede  
shalbe  
For the love of my lady free,  
For I her loved or thou her knewe  
Yf thou her haue it shall the rewe"

"The Earle a Courser gan bestride,  
His Sword he hanged by his side  
There might no man with him rin  
He was the formost man therein  
Alas, that he had bene aware  
Of his enemies that were there '  
But when he came to the Forrest  
And was in chase after the beast,  
Him thought he heard Sir Murdure  
Cry aloud, Sir Guy, thou Traytor!  
And pricked out before his hoast  
With prompting pride and great  
boast  
And to Sir Guy thus did he say  
Yeld thee, Traytor, for by my fay,  
Thou and thy sonne both dead shall  
be  
For the love of thy Lady free  
For I her loved or thou her knew,  
Yet thou her hast and shalt it rew"

We take, as another extract from Copland, the description of Josian, the beautiful daughter of the Pagan King Ermine, who fell in love with Sir Bevis, and, as before, we place opposite to it Stansby's modernization

"The kinge Ermine of that land  
His wife was dead I understand  
He had a daughter fayre and bryght,  
Josian that fayre mayde hight  
Her visage was whight as lylly  
floure,  
Therin ranne the rede coloure,  
With bright browes and eyes shene,  
With heare as golde wne on the  
grene,  
With comly nose and lyppes swete,  
With lovely mouth and fayre fete,  
With tethe white and euen sette,  
Here handes were swete as vyolet,  
With gentell body withouten lacke,  
Well shapen both belly and backe,  
With smale handes and fingers longe,  
Nothing of her was shapen wronge"

"The King Ermine of that land  
His wife was dead, I understand  
He had a daughter faire and bright,  
Josian that faire maiden hight  
Her visage was white as lilly flower,  
Therein ranne the red colour,  
With bright browes and eyes shecne,  
Her haire as gold-wire was seene  
With comely nose and lips full  
sweete,  
Lovely mouth and fine feete  
Her teeth white and even set,  
Her hands were white as violet  
With stait body withouten lacke,  
Well shapen both of belly and backe,  
With small hands and fingers long,  
Nothing of her was shapen wrong"

Stansby keeps about the same distance, in point of style, from Copland that Copland kept from Pynson, so that, notwithstanding the changes, and the frequent substitution of known for obsolete words, the romance of Sir Bevis, as printed by Stansby, must have read with "a considerable smack of antiquity," even in 1620, if we suppose it to

have been printed about that year. The divisions of the chapters, and the titles of them, are nearly the same in Copland's and Stansby's editions. How both vary from Pynson, and from the MS. in Caius College, may be seen by comparing what is above given with the extracts in vol. ii p. 95 of Ellis's "Specimens of English Metrical Romances," edit. 1811.

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BRESTON, ROGER.—The bayte & snare of Fortune. Wherin may be seen that money is not the only cause of mischefe and vnfortunate endes, but a necessary mean to mayntayne a vertuous quiet lyfe. Treated in a dialoge betwene man and money.—Imprinted at London by Iohn Wayland at the signe of the Sunne ouer against the Conduite in Flete-strete. *Cum priuilegio per Septennium*. Fo. B. L. n. d. 10 leaves.

Wayland seems to have ceased business in the year that Elizabeth came to the throne; at least no book by him, with a date, is later than 1558, and he did not begin before 1537: in that interval "The bayte and snare of Fortune" made its appearance. The name of the writer is given on the last page in an acrostic, Rogerus Breston, and he was possibly the ancestor of the family of Beeston, some members of which were connected with our poets, plays, and theatres until the Restoration. The acrostic has no other value than to give the author's name, but the dialogue between Man and Money is not without shrewdness and humour; and though the rhyme is complex, the eight-line stanza Breston employs runs easily: Money says of herself:—

"No lorde there is, lady, nor chorle of kynde,  
What for my power and wyse circumspeccion,  
That they ne beare to me a lovinge mynde,  
And gladly wold lyve under my proteccion.  
What man of hym selfe, by myght or wise inspeccion,  
Without my mean can wurke a worthy deede?  
None doubtles, for I set all in good direccion:  
Who lacketh money is not lyke to spede."

To which, among other things, Man replies:—

"In all the lawes and bookes many one,  
I fynde how thou art roote of all mischief:  
Through thee many a wyght hath misgone,  
For unto man thou art so deare and lyf,  
That he becommeth a robber, and a thyef,

For thee, forsaking God and all goodnes,  
 And hanged is at last for thee, with great reprayef  
 This wage he winneth by thy worthynes "

"Reprayef" here, of course, does not mean what we now call *reprieve*, but *reproof*—the shame that attends merited punishment by the gallows. We ought to have mentioned that the poem is preceded by the author's "Prologue," in prose, where he maintains that avarice is the beginning of all the mischief in the world. It is placed, to save room, at the back of the title-page. Barnfield's "Encomion of Lady Pecunia" (this Vol p 47), and Achelley's "Massacre of Money" (p 7), respectively printed in 1598 and 1602, followed up the same subject, but in a somewhat different spirit and purpose

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BLENERHASSET, THOMAS —A Direction for the Plantation in  
 Ulster Contayning in it sixe principall thinges viz 1 The  
 securing of that wilde Countrye to the Crowne of England  
 2 The withdrawing of all the charge of the Garrison of  
 men of warre 3 The rewarding of the olde Servitors to  
 their good content 4 The meanes how to increase the  
 Revenue to the Crowne with a yearely very great somme  
 5 How to establish the Puritie of Religion there 6 And  
 how the undertakers may with securitie be enriched —  
 Imprinted at London by Ed Alde for John Budge, dwell-  
 ing at the great South doore of S Paules Church 1610  
 4to 16 leaves

In both editions of Lowndes the title only consists of the first line, and that is incorrectly given, and in both it is said that "Blenerhasset was one of the writers in the *Mirror for Magistrates*" this is true, but it was not the same Blenerhasset who wrote the above tract, but a much older man, who in 1582 had published what he called "*A Revelation of the true Minerva*" The younger Blenerhasset tells us himself that he was "a playne Country-man and one of the Undertakers in Fermannagh" It is not necessary to enter into his project for "securing the wild Countrye" of Ireland to the Crown, farther than to say that he recommends (like Spenser, some fifteen years earlier) the employment of bodies of soldiers to protect the settlers, "which soldiers at stated times should issue out, and scour the country round for many

miles." By a note in the margin it appears that he wishes this proceeding to be called "Hasset's Hunt." He divides his name, at the end of the dedication to Prince Henry, into two portions, Blener Hasset—Thomas Blener Hasset.

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BODENHAM, JOHN.—*Bel-vedere, or The Garden of the Muses.*

*Quem referent Musæ viuet dum robora tellus,  
Dum cælum stellas, dum vehet amnis aquas.*

Imprinted at London by F. K. for Hugh Astley, dwelling at Saint Magnus corner. 1600. 8vo. 137 leaves.

The chief collector of the materials for this work was John Bodenham, of whom little more is known than that he also exercised his taste in the selection of the productions contained in "*England's Helicon*," 1600 and 1614 (reprinted in 1812). They are, however, essentially different; for "*England's Helicon*" consists of entire poems, by various authors whose names are given, while "*Bel-vedere*" is made up of single lines and couplets (more being studiously avoided) taken from the works of a long list of poets, whose names are not found in connexion with any of the extracts. Bodenham confined himself to productions in ten-syllable verse, for none longer, nor shorter, are to be found in his volume. In what he calls "the Conclusion," which precedes the index, he gives a hint that he was assisted in the undertaking:—"The Gentleman who was the cause of this collection (taking therein no meane paines him-selfe, besides his friends labour) could not be perswaded, but determinately aimed at this observation," viz. the rejection of any thing that could not be brought into a line or a couplet.

In order to adhere to this plan, if sometimes four consecutive lines presented themselves, forming two complete couplets, Bodenham did not scruple absurdly to separate them by lines from a different author. We have a remarkable instance of this practice (not hitherto pointed out) on pp. 178, 179, where we meet with the following:—

*"There's nought so vile that on the earth doth live,  
But to the earth some specrall good doth give.  
Good is the end that cannot be amended  
Where good is found, we should not quit with ill  
There's nought so good, but stram'd from that faire use  
Revolts to vice, and stumbles on abuse."*

The four lines in italic everybody will recollect in "*Romeo and Juliet*," Act ii. sc 3, and they are consecutive, both in reason and in fact, but it did not suit Bodenham's friend's views so to print them.

Now and then he took similar pains to avoid even a couplet, so that lines, intended by the author to run together, are separated On p 29, for instance, we read,

"Where both deliberate, the love is light  
*True love is mute, and oft amazed stands*  
 Who ever lov'd, that lov'd not at first sight?"

Here the first and third lines form a consecutive couplet, which will be easily recognized, not only because they are by Marlow ("Hero and Leander," Sest 1), but because the last line is quoted by Shakespeare in "As you like it," Act iii sc 5

"Dead shepherd! now I find thy saw of might,  
 Who ever lov'd, that lov'd not at first sight"

The poets to whom Bodenham, in his preface, admits his obligations are these — Thomas [Henry] Earl of Surrey, Marquess of Winchester, Countess of Pembroke, Sir Philip Sidney, Earl of Oxford, Ferdinando Earl of Derby, Sir Walter Raleigh, Sir Edward Dyer, Fulke Greville, Sir John Harrington, Edmund Spenser, Henry Constable, Samuel Daniel, Thomas Lodge, Thomas Watson, Michael Drayton, Sir John Davies, Thomas Hudson, Henry Locke, John Marston, Christopher Marlow, Benjamin Jonson, William Shakespeare, Thomas Churchyard, Thomas Nash, Thomas Kidde, George Peele, Robert Greene, Joshua Sylvester, Nicholas Breton, Gervase Markham, Thomas Storer, Robert Wilmot, Christopher Middleton, Richard Barnfield, Thomas Norton, George Gascoigne, Francis Kindlemarsh, Thomas Atchlow, George Whetstone He adds that the last five are "deceased," but others, whom he calls "modern and extant Poets," such as Spenser, Constable, Watson, Marlow, Peele, and Greene, were also dead before 1600, when "Bel-vedère" was published

The work came to a second edition in 1610, but the first part of the title, "Bel-vedère," was then, for some unexplained reason, dropped

BODENHAM, JOHN — Englands Helicon —

*Casta placent superis, pura cum veste venite,  
 Et mambus puris sumite fontis aquam*

At London, Printed by I R for Iohn Flasket, and are to be sold in Paules Church-yard, at the signe of the Beare  
1600 4to 95 leaves

This first edition of an admirable and popular poetical miscellany is extremely rare, especially in the state of the copy before us, in which

several names upon printed slips have been pasted over others for which they were substituted after the book came from the press, showing that mistakes had been discovered in the first instance, which were detected, and rather clumsily corrected, in some of the later copies.

We know that the collection was edited by John Bodenham from a preliminary sonnet addressed to him by a person who subscribes it A. B., which in terms imputes to him also "Wits Commonwealth," 1598, "Wits Theatre," 1598, "The Garden of the Muses," 1600, and finally, "Englands Helicon," 1600.

Although the second edition of "Englands Helicon," in 1614, was reprinted by Sir E. Brydges and Haslewood in 1812, the first impression has never been sufficiently noted: as our copy differs in some respects from others (as far as we have had an opportunity of examining them), a few words may be acceptable on some of the separate poems; with the aid, moreover, of MS. Harl 280 (in the hand-writing of Francis Davison, editor of "The Poetical Rhapsody," 1602), containing a list of the productions with the names of the authors, which does not seem to have been made out either from the first or second edition of "England's Helicon," but probably from some independent authority. Nevertheless, it accords in many cases

In the first place, and without resort to this source of information, we may doubt whether E. B (subscribed to poems on sign. B 2 and B 4) mean Edmund Bolton, because on sign. C 4 we have "a Canzon Pastorall in honour of her Majestie," which has his name at length. Why should initials have been used in the former instances, if they were intended to denote a poet who did not object to see his name at length?

Again, with reference to two poems on sign. E 3 b, subscribed I. M., it seems to have been forgotten that those initials are much more likely to belong to John Marston, than to Gervase or Jervis Markham. Markham could hardly be equal to the later of the two; and Marston, much his superior as a poet, in 1600 was in the zenith of his reputation and popularity.

It has escaped notice also, that both the pieces attributed to "T. Howard Earle of Surrie" in the editions of 1600 and 1614, were in fact by H. Howard Earl of Surrey. Bodenham committed the same oversight in his "Bel-vedère," 1600, and it was not corrected in 1812.

On sign. G 3 occurs a production thus headed, "To Phillis the faire Sheeheardesse," with the initials S. E. D. at the end of it; and Ellis (Specimens II. 186, edit. 1811) gives it unhesitatingly to Sir Edward Dyer. Sir E. Brydges and Haslewood, in their reprint of the second



edition of "England's Helicon," 1614, repeat the blunder The poem is by Thomas Lodge, and is contained in his "Phyllis," 1593 (see *post*) Moreover, they make nonsense of the two last lines by printing *will* for "nill" (i.e. *ne will*, or will not) as it stands in the original impressions both of "Phyllis" and of "England's Helicon"

On sign H 2 we meet with the celebrated ode, "As it fell upon a day," which we now know was by Shakespeare, and not by Barnfield, in whose name it had been published in 1598, but assigned to its true owner in "The Passionate Pilgrim" of 1599 In "England's Helicon," 1600, the word *Ignoto* is at the close of it, as if Bodenheim had not been able to decide as to the real authorship On the other hand, when he inserted "the Shepheard's Ode" on sign K 4, he gave it at once to Barnfield, because it was indisputably his Sir E Brydges and Haslewood did not know from whence it had been procured, but it was from Barnfield's "Cynthia," 1595

The list of authors in MS Harl 280, assigns "The Shepheards description of his Love" (sign L 2 b) to Sir Walter Raleigh, and the initials S W R were originally placed after it, but a slip pasted over it, on which is printed *Ignoto*, shows that Bodenheim had early seen reason to alter the ascription of it Precisely the same observation applies to "The Shepheard's praise of his sacred Diana," on sign N 3 b

Fulke Greville, Lord Brooke's claims are confirmed by Davison's list, and a piece on sign X b, which has no name nor initials, clearly belongs to the same noble poet on the authority of Dowland's "First Booke of Songs," 1597 Davison (MS Harl 280) gives "Another to his Cynthia," on sign X b, to the Earl of Cumberland Bodenheim inserted it anonymously

The additions made to the number of poems in the impression of "England's Helicon," in 1614, occur principally towards the close, some of them being by William Browne, and others by Christopher Brooke, who were not known as early as 1600 A few were transferred from Davison's "Poetical Rhapsody"

BOOK, A NEW.—A newe boke Conteynynge An exortaciō to the sicke The sycke mans prayer A prayer with thankes at the purificaciō of women A Consolatiō at buriall. [Colossi in What soeuer ye do in worde or dede, &c] MDLXI 8vo. B L. 27 leaves.

This little work was printed by William Copland, but it is nowhere

enumerated among productions of his careless press : the colophon runs thus : "Imprinted at London in saynt Martines in the Vintry upon the thre craned wharfe by Wyllyam Copland."

It must have been published at a time when the metropolis was visited by what was called the Plague, and the tract is wound up with the following clever mock-prescription for its cure :—

"Take a pond of good hard penaunce, and washe it wel with the water of youre eyes, and let it ly a good whyle at your hert. Take also of the best fyne fayth, hope and charyte y<sup>e</sup> you can get, a like quantite of al mixed together, your soule even full, and use this confection every day in your lyfe, whiles the plagues of god reigneth. Then, take both your handes ful of good workes commaunded of God, and kepe them close in a clen conscience from the duste of vayne glory, and ever as you are able and se necessite so to use them. This medicine was found wryten in an olde byble boke, and it hath been practised and proved true of mani, both men and women."

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BRATHWAITE, RICHARD.—A Strappado for the Diuell. Epigrams and Satyres alluding to the time, with diuers measures of no lesse Delight. By *Μυσοσυκος* to his friend *Φιλοκρατες*. *Nemo me impune lacessit*.—At London printed by J. B. for Richard Redmer &c. at the Starre. 1615. 8vo. 182 leaves.

There is, perhaps, no work in English which illustrates more fully and amusingly the manners, occupations, and opinions of the time when it was written, than the present volume by Richard Brathwaite; but it is a strange undigested and ill-arranged collection of poems, of various kinds and of different degrees of merit, some of them composed considerably before the rest, but few without claims to notice. The principal part consists of satires and epigrams, although the author purposely confounds the distinction between the two, telling "the capitious Reader,"

"My answer's this to him that saies I wrong  
Our art to make my Epigrams so long.—  
I dare not bite—therefore to change my nature,  
I call't an *Epigram* which is a *Satire*."

Yet that he dared bite, may be seen from the following among other preliminary lines "to his Booke."

"Which to prevent let this be understood—  
Great men, though ill, they must be stiled good;  
Their blacke is white, their vice is vertue made;  
But 'mongst the base call still a spade a spade."

He never scruples to use the plainest terms, and though he seldom inserts real names, he spares neither rank nor condition

The title-page is followed by "the Author's Anagram," viz *Vertu hath bar[e] credit*, and, after a double dedication to Sir Thomas Gamsford and Mr Thomas Posthumus Diggs, we come to "another Anagram," and a prose address "to the gentle Reader," in which the author apologizes for typographical errors, by stating that he was absent when his book was printed. Then succeed lines "to his Booke," a third dedication "to all Usurers, Broakers and Promoters &c Ladies, Monkies, Parachitoes, Marmosites," &c and a note "upon the Errata," again mentioning the absence of the author, as well as "the intricacy of the copy." To these are added "Errata," some "Embleames," as they are termed, and separate addresses to the "equal" and "captious" Readers. The preliminary matter thus terminated, we arrive at the substance of the volume, commencing with a poem to "Mounsieur Bacchus, sole Sovereigne of the Ivy bush," &c

Brathwaite was an admirer of George Wither, (who had published his *Satires* two years before), and of William Browne, and in a poem entitled "Upon the general Sciolists or Poetasters of Britannie," after abusing the low versifiers of the day, he thus distinguishes them

"Yet ranke I not (as some men doe suppose)  
 These worthlesse swames amongst the laies of those  
 Time-honour'd Shepheards (for they still shall be,  
 As they well merit, honoured of mee)  
 Who beare a part, like honest faithfull swames  
 On witty *Wither* never-withring plaines  
 For these (though seeming Shepheards) have deserv'd  
 To have their names in lasting marble carv'd  
 Yea, thus I know, I may be bold to say  
 Thames n'ere had swans that song more sweet than they  
 It's true, I may avow't, that nere was song  
 Chanted in any age by swains so young  
 With more delight then was perform'd by them,  
 Pretily shadow'd in a borrow'd name  
 And long may England's Thespian springs be known  
 By lovely *Wither* and by bonny Browne,  
 Whilst solid Seldon, and their Cuddy too,  
 Sing what our Swames of old could never doe "

The latter part of this quotation refers to "The Shepherd's Pipe," printed in 1614, which, on the authority of Wither, is known to have been written by himself and Browne. "Solid Seldon" is, of course, "the learned Selden," who wrote some lines prefixed to Browne's "*Brittannia's Pastorals*," but who was meant by "their Cuddy" is not, we believe, ascertained

One of the most amusing peeces in the collection, partly from its

humour, but more from its allusions, is entitled "Upon a Poets Palfrey, lying in lavender for the discharge of his Provender:" it reminds us in some degree of the Italian artist Bronzino's stanzas upon a horse given to him by one of his patrons, but never delivered: the latter, however, is in a higher strain of fancy. Brathwaite begins by a quotation from Shakespeare's *Richard the Third*:

"If I had liv'd but in King Richard's dayes,  
Who in his heat of passion, midst the force  
Of his Assailants troubled many waies,  
Crying "A horse, a kingdome for a horse,"  
O! then my horse, which now at livery stayes,  
Had beene set free, where now he's forc't to stand,  
And like to fall into the Ostler's hand."

King Richard's exclamation had been parodied by John Marston, in his *Scourge of Villanie*, two years after Shakespeare's play was published. Farther on, we have the following allusion to Marlow's *Tamburlaine*, and to the very passage Shakespeare had previously ridiculed:

"If I had liv'd when fame-spread Tamberlaine  
Displaid his purple signals in the East,  
'Hallow, ye pamphred Jades!' had been in vaine;  
For mines not pamphred, nor was ere at feast  
But once, which once's neere like to be againe;  
How, methinks, would hee haue scow'd the wheeles,  
Having brave Tamberlaine whipping at's heeles."

The same poem contains references to Shelton's translation of *Don Quixote*, the first part of which was printed in 1612; to Banks's famous horse that ascended to the top of St. Paul's; to Fenner's "Englands Joy," played at the Hope Theatre in 1603; to Bartholomew Fair, as then celebrated, and to other matters of curiosity. In another long and not very lively poem, to the cotton manufacturers of the North of England, Brathwaite mentions: "Wilson's Delight," "Arthur-a-Bradly," (see p. 26), and "Mall Dixon's Round," as celebrated tunes. The first was, perhaps, derived from Wilson the comic actor, who was famous before the time of Shakespeare, and who has left at least one play behind him. "Arthur-a-Bradly" is well known, but "Mall Dixon's Round" has perished, at all events by that name.

The last part of the volume has a new title-page: "Love's Labyrinth, or the true-Lover's knot: including the disastrous fols of two star-crost Lovers, Pyramus and Thisbe;" a subject, as the author adds, "heeretofore handled." He alludes, perhaps, to Dunstan Gale's *Pyramus and Thisbe*, which originally appeared in 1596, and of which what purports to be a new edition came out in 1617: it may be doubted, however, whether more was done to it than giving it a fresh

title-page The story of Pyramus and Thisbe had also been told in Dr Muffet's "Silkworms and their Flies," 4to 1599, which see hereafter. An "Epistle of Hyppolitus to Phædra," in octave stanzas, in imitation of Drayton, and five pages of illustrative notes, conclude Biathwayte's volume

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BRATHWAITE, RICHARD — The Arcadian Princesse or the Triumph of Justice Prescribing excellent rules of Physicke for a sicke Justice Digested into fowre Bookes and faithfully rendered to the originall Italian Copy By Ra Brathwairt Esq &c — London Printed by Th Harper for Robert Bostocke &c 1635 8vo 269 *leaves*

Besides the printed title, there is an engraved one by Marshall, representing Justice weighing the rich and poor, with the following lines opposite to it

"Hee that in words explaines a Frontispice  
Betrayes the secret trust of his device  
Who cannot gesse, where Motts and Emblemes be,  
The drift, may still be ignorant for me "

At the back of the printed title is the license, dated "Junij 7 1634" The dedication is to the Earl of Worcester, followed by an address "to the deserving Reader," and certain testimonies in favour of Mariano Silesio, the author of the original work To these are added, "a Summary of the Contents" At the end of the work is inserted a short life of Mariano Silesio, but it is not stated from what authority it is derived, and it may be doubted Many pieces of poetry are interspersed, and some of them are harmoniously rendered

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BRATHWAITE, RICHARD — The two Lancashire Lovers or the Excellent History of Philocles and Doriclea Expressing the faithfull constancy and mutuall fidelity of two loyall Lovers &c By Musæus Palatinus *Pereo, si taceo* — London, Printed by Edward Griffin for R. B. or his Assignes 1640 8vo 132 *leaves*.

The printed title is preceded by an engraved one, by which it appears that the initials R B, in the imprint, are those of R Best, the

publisher, and not of Richard Brathwaite, the supposed author—"printed by E. G. for R. Best, and are to be sould at his shop neare Graies Inn gate in Houlburne." How much of the story of this novel is founded upon facts it is impossible now to ascertain, but many of the incidents read as if they had actually occurred. Facing p. 246 is an engraving of two hearts burning upon an altar, Cupid blowing the fire, while two lovers kneel below, the man saying: "What wouldst thou desire? Cupid retire," and the lady: "Our flaming hearts are both a-fire." This plate is also employed in another production, assigned to Brathwaite, called "Art asleepe Husband," printed in 1640.

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BRETON, NICHOLAS.—The Passionate Shepheard, or The Shepheardes Love: set downe in Passions to his Shepheardesse Aglaia. With many excellent conceited Poems and pleasant Sonnets, fit for young heads to passe away idle hours.—London Imprinted by E. Alde, for John Tappe, and are to bee solde at his Shop, at the Tower-Hill ncere the Bulwarke Gate. 1604. 4to. 19 *leaves*.

This production is an entire novelty in our poetical annals. it is not to be traced in any catalogue or work on bibliography.

It is all in verse excepting the dedication, which is thus headed: "Bonerto, the faithfull Shepheard, to Aglaia his faire Shepheardesse, wisheth more wealth then the Sheepes-wooll, and a better Garland then the Bay-leafe." This is signed

"Your poore Shephard  
BONERTO."

Against which name is written, in a hand of about the time, "Nicolao Bretono," the letters forming Bonerto, with a slight change, making Bretono, *i. e.* Nicholas Breton. In 1604 the name of Nicholas Breton was so well known on title-pages, either at length, or as N. B. and B. N., that in this instance, perhaps for novelty's sake, he preferred to vary it, and came before the world as Bonerto. The dedication is remarkable for nothing, but that it contains an allusion to a popular production by Samuel Rowlands, called "The letting of Humours Blood in the head Vein," which had been first published in 1600. Some of the pieces in the body of "The Passionate S." bear a considerable resemblance to Breton's earlier performances: his "Farewell to Town" (Ellis's

Spec II 270, edit 1811) is not very dissimilar to his "Faewell to the World," in the work before us

Shakespeare's "Passionate Pilgrim" had come out in 1599, and "the Passionate Shepherd," as an imitation in title, seems also to have been intended, in various respects, as an imitation in style. The pieces it contains are many of them in short lines, such as—

"On a day (alack the day!)  
Love whose month was ever May,"

and, which is also in "The Passionate Pilgrim,"

"As it fell upon a day  
In the merry month of May,"

while in "England's Helicon," 1600, sign D 3, Breton himself has a poem in precisely the same metre —

"In the merry month of May,  
In a morne by breake of day," &c

A variety of lyrical measures are employed, but none of them such as are not to be found in other productions by Breton. As "The Passionate Shepherd" is undoubtedly a literary curiosity, as well as a collection of meritorious poems by one of the most popular authors of that day, we will describe it with more particularity than usual. The title-page forms sign A 1, and the back of it is blank. The dedication is on the next page, with the back also blank, and the "Pastorall Verses, written by the Shepheard Bonerto, to his beloved Shepheardesse Aglaia," commence on sign A 3, the first piece being assigned to *Pastor Primus* —

"Tell me, all yee Shepheards swaines  
On Mineiwas Mountaine plaines,  
Yee that only sit and keepe  
Flockes (but of the fairest sheepe)  
Did you see this blessed day  
Faire Aglaia walke this way?  
If yee did, oh, tell me then,  
If yee be true meaning men,  
How she fareth with her health,  
All the world of all your wealth," &c

It should be observed that the lines being generally short, and the page 4to each outer margin is occupied throughout by an arabesque border. "Past 2" and "Past 3" (meaning probably *Pastor* 2 and 3) are in the same kind of verse, and the latter opens with a very sprightly description of a shepherd's life —

"Who can live in heart so glad  
As the merrie countrie lad,  
Who upon a faire greene balke  
May at pleasures sit and walke,

And amidde the Azure skies  
 See the morning Sunne arise ?  
 While he heares in every spring  
 How the Birdes doe chirpe and sing;  
 Or before the houndes in cric,  
 See the Hare goe stealing by;  
 Or along the shallow brooke,  
 Angling with a baited hooke,  
 See the fishes leape and play  
 In a blessed sunny day," &c.

And so he proceeds, enumerating a variety of rural sights and sounds, and ending thus passionately regarding his shepherdess :—

"For whose sake I say and sweare,  
 By the passions that I beare,  
 Had I got a kinglie grace,  
 I would leaue my kinglie place,  
 And in heart be truelie glad  
 To become a country lad,  
 Hard to lie and goe full bare,  
 And to feede on hungry fare,  
 So I might but live to bee  
 Where I might but sit and see,  
 Once a day, or all day long,  
 The sweet subject of my song ;  
 In Aglaia's onely eyes  
 All my worldly paradise."

We hardly know how such thought and language, in this graceful and fanciful department of poetry, are to be improved. It seems clear that some real person, who had an accidental mark, was intended by Aglaia, or why this couplet in what is headed "Past. 4" ?

"And that skarre upon thy throate :  
 No such starre on Stellas coate."

In the same division the author shows his acquaintance, not only with classical poets, but with Petrarch, Tasso, Ariosto, Dante, and Guarini, and enumerates them in that somewhat defective order. "Past. 5" is short, and ends on the reverse of sign. C, when we arrive at a new heading, "Sundry sweet Sonnets and Passionated Poems ;" but among them there is not a single "sonnet" strictly so called, but a number of miscellaneous love poems, beginning with "A farewell to the world and the pleasures thereof." Here the measure changes to ten-syllable lines in quatrains, and it opens :—

"Now, for the last farewell I meane to make  
 To all the troubles of my tired thought:  
 This leave at last, and this last leave I take  
 Of some, and all, that have my sorrowe sought."

This piece is more in Breton's didactic style than any of the preceding pastorals, and in succession he bids farewell to youth, beauty,



friendship, love, power, hope, fortune, art and time Still, he reverts to Aglaia, and to a rustic life, declaring—

“ Thus will I sit, and set my pipe in tune,  
And plae as merry as the day is long,  
And as in April, so againe in June,  
Fit both my spring and harvest with a song ”

This production occupyes about five pages, but we extract another stanza from it, because it accords so well with some lines in a poem attributed to Breton in “ England’s Helicon ”—

“ The filed tongue of fayning eloquence  
Shall now no more abuse my simple trust  
In yea and nay I find that excellence,  
Where perfect judgment cannot prove unjust ”

The corresponding passage in “ England’s Helicon ” is—

“ Then with many a pretty oath,  
Yea and nay, and faith and troth,  
Such as silly shepherds use  
When they will not love abuse ”

Breton’s “ passionate poem,” which may be termed his “ Farewell,” contains 35 stanzas of four lines each, with the exception of one stanza which has six lines “ Sonnet 2,” as he calls it, is “ The description and praise of his fairest Love,” and is in some places rather warm and minute it occupyes 32 stanzas, ending on sign D 3 b “ Sonnet 3” is very lively and brief, consisting of twenty-four short lines in couplets, divided as if they were stanzas “ Sonnet 4” is in the same measure, and commences thus —

“ Tell me, tell me, pretty Muse,  
Canst thou neither will nor chuse,  
But be busie with my braine,  
Still to put my wits to paine ?  
Shall my heart within my breast  
Never have an hower of iest ? ”

Still he is ready to endure, if Aglaia approve his lines, as the result of his pain and toil Passing over “ Sonnet 5” which does not claim particular notice, we quote “ Sonnet 6” exactly as it stands —

“ Fooles cannot know what fancie is,  
Where wisdom findes true wit,  
And who can ever ayme at blisse  
That hath no thought of it ?

A shallow braine can never judge  
The sweet or sower between,  
For Vulcan was but held a dudge,  
While Venus was a Quene

A muddie spirit dwells in drosse,  
While pure affections fue

Enflames the heart that feelles no crosse  
 To compasse his desire,  
 And sweetly doth conscale his gricfe,  
 Who rather dies then begges reliefe."

We pass over "Sonnets" 7 and 8, in order to direct attention to a passage from "Sonnet 9," which is precisely in Breton's manner.—

"Youth but a blaze of time,  
 Whome Age to ashes brings,  
 Time but a weay chime  
 That death to sorrow ringes,  
 While wealth the weight of care doth proove  
 The world hath little what to love.

Beautie is sildome wise,  
 Nor wit hath fortune friend;  
 And love in Argus eyes  
 Fmdes Jealouzie a fiend:  
 While truth doth gaine so little grace  
 As makes the world a woefull place."

"Sonnet 9" is misprinted for Sonnet 10. The last poem in the volume (which ends on sign. E 3 b) deserves to be extracted, if only for its gaiety, and the felicity of its expression: it is as lively as it is lovely, and we are, of course, to conclude that it is addressed to Aglana.—

"Pretty twinkling starry eyes,  
 How did Nature first devise  
 Such a sparkling in your sight  
 As to give love such delight,  
 As to make him, like a flye,  
 Play with lookes untill he die?"

Sure, yee were not made at first  
 For such mischief to be curst,  
 As to kill affections care  
 That doth onely truth declare:  
 Where worthes wonders never wither,  
 Love and Beauty live together.

Blessed eyes, then give your blessing,  
 That in passions best expressing,  
 Love, that onely lyes to grace yee,  
 May not suffer pride deface yee;  
 But in gentle thoughtes directions  
 Shew the praise of your perfections."

If "The Passionate Shepherd" had been a book of almost every day occurrence, it would well have deserved notice for its indisputable merits; but when it is for the first time introduced to notice, and no other copy has ever been heard of, it would be idle to apologise for the length and minuteness of our criticism. Perhaps Breton was led to his title by the fact that Marlowe's ballad in England's Helicon, 1600, (sign. A a b), is headed "The Passionate Sheeplecard to his Love." We need scarcely add, that in the reigns of Elizabeth and James I., the words "Poet" and "Shepherd" were often used synonymously

BRETON, NICHOLAS —The Pilgrimage to Paradise, joyned with the Countesse of Pembrookes loue, compiled in Verse by Nicholas Breton, Gentleman *Cælum virtutis patria* —At Oxford printed by Joseph Barnes, and are to be solde in Paules Church-yaard at the signe of the Tygies head 1592 4to B L.

Unquestionably one of the rarest of Breton's many productions we believe that only one or two copies of it are known

It is dedicated "to the Ladie Mary Countesse of Pembroke," followed by an address "to the Gentlemen students and Scholars of Oxforde," dated "this 12th of Aprill, 1592" To this address is appended a singular note, regarding the frauds of booksellers, or stationers of that day it is this —

"Gentlemen, there hath been of late printed in London by one Richaude Joanes, a printer, a booke of englishe verses entituled *Bretons bowen of delights* I protest it was donne altogether without my consent or knowledge, and many thinges of other mens mingled with a few of mine, for, except *Amon is Lachrimæ*, an epitaphe upon Sir Phillip Sydney, and one or two other toies, which I know not how he unhappily came by, I have no part with any of them and so, I beseech you, assuredly belevee"

Now, it so happens that this "one Richard Jones" had printed and published Breton's earliest work, "A small Handfull of Fragrant Flowers," in 1575, his second work, "A Flourish upon Fancie," in 1577 (again in 1582), as well as his "Bowre of Delights" in 1591 (again in 1597) so that it should seem as if Breton, at all events until 1591, had employed this "one Richard Jones," though he afterwards resorted to others Jones may have surreptitiously obtained the MS of the "Bowre of Delights," calling it *Brittons* instead of "Bretons" for a fraudulent purpose, and may have mingled pieces by a then very popular author with others, of less excellence and notoriety, for the sake of forming a substantial volume Breton's popularity afterwards declined in some degree, and fluctuated considerably he continued a writer until long after Charles I came to the throne, and in 1625 appears to have lived in the parish of St Giles, Cripplegate, for in the Register of that church, under date of the 27 July, 1625, we find that "Matilda the daughter of Nicholas Brittaine" was buried His own marriage with Annes Sutton is recorded there, 14 Jan 1592 the person we take to have been his father, or possibly grandfather, named also Nicholas Brittainne, was buried at St James, Garlickhithe, on 24 May, 1564 Formerly we confidently believed that the Nicholas

Breton, Esq., who was buried at Norton, Staffordshire, on 22 June, 1624, was the poet, but we have since found the preceding registrations, and an entry in a MS. (Cotton Galba, D I. 135) showing that a "Capt. Nich. Breton" went with Lord Leicester to the Low Countries, who was doubtless the person buried at Norton. Nicholas Breton, the poet and pamphleteer, is twice mentioned in Beaumont and Fletcher, viz., in "The Scornful Lady," Edit. Dyce, III. 28, and in "Wit without Money," Ibid. IV. 150.

Reverting from these biographical particulars to Breton's productions, we may repeat that he sometimes published under his own name, sometimes under his initials N. B., sometimes reversing them as B. N., and sometimes anonymously. Under the last, however, in the list given in the new edit. of Lowndes' Bibl. Man I. 263, "Pleasant Quippes for Upstart New-fangled Gentlewomen," 1595 and 1596, is assigned to him by mistake, because (as is stated elsewhere, B. M. p. 2030) it belongs to Stephen Gosson, who had a vein for poetry and satire. Breton often put only his initials upon the title-pages, or at the end of the dedications of his pieces; but we do not believe that he ever resorted to Richard Jones as a publisher after 1591, although Jones of his own authority put forth a second edition of what he still called "*Brittons* Bowre of Delights" in 1597.

The dedication and address by Breton before his "Pilgrimage to Paradise" are followed by a prose letter from John Case, M.D. in praise of the book, and in laudation of the Countess of Pembroke; and by a copy of Latin verses, *Gulielmi Gageri, Legum Doctoris*, the defender of dramatic performances against the celebrated Dr. John Rainoldes. The body of the book is a somewhat tedious allegory, Spenser having rendered that species of composition popular by the publication of the three first books of his "Fairy Queen" in 1590. We need not delay to describe the construction attempted by Breton, but we may quote with approbation the following stanzas, where he rather humorously draws the portrait of a fantastical lover:—

"After all these upon the right hand went  
A silly foole, for so I tearme him right,  
With wringing hands, that seemed to lament  
Some crossing humor to a vaine delight:  
For love, forsooth, and nought but love it was,  
That made a woman make a man an Asse.

"Of Venus frailty and of Cupids blindness  
He cried out, Oh! that ever they were borne!  
And of his mistres more then most unkindnes,  
That did so much his truest service skorne."

Yet still he lovde her, and he did so love her,  
It was his death he never could recover

“ And then he sight, and sobde, and hong the head,  
And wept and wailde, and cast up both his eies,  
And in a trance, as if a man were dead,  
O! did some dying kinde of fit devise ,  
Untill he wakete, and then he cried, Oh love !  
That ever lover should such sorrowe prove !

“ And then he redde his verses and his rimes,  
Wherein he praisde her, too too out of reason ,  
And then he sight to thinke how many times  
He watcht the day, the night, the hower, the season,  
To finde some fruite of his deserved favoure,  
But al his flowers were weedes that had no savour ”

“The Countess of Pembroke’s Love” is merely a religious poem, which has also been mistakenly called “the Countess of Pembroke’s Passion” It is an easy piece of versification, but it makes no pretension to originality the “love” treated of is holy love, but bears no sort of resemblance, excepting in the mere subject, to Spenser’s “Hymn to Heavenly Love”

BRETON, NICHOLAS —Pasquils Mad-cap and his Message  
—London Printed by V S for Thomas Bushell, and  
are to bee solde at his shop at the great North doore of  
Paules 1600 4to 24 *leaves*

There were certainly two editions of this performance in the same year, differing not only in title, but in typography, showing that the second edition was a reprint, and not merely a re-issue with a new forefront This circumstance is nowhere noticed in one copy the tract is called “Pasquils Mad-cap and his Message,” and in the other “Pasquils Mad-cap and Mad-cappes Message” both were by the same printer and publisher, and there is no doubt that the poem was popular We assign it to Breton on the strength of his own acknowledgment in “the second part,” of which we shall next speak, for “Pasquils Mad-cap” was in the first instance anonymous, the author waiting, perhaps, to ascertain how it was liked

The main, if not the whole, purpose of the writer, seems to have been to show the great advantage of being rich, and he runs over all classes and descriptions of persons —

“ The wealthy Rascal, be he ne’re so base,  
Filthy, ill-favoured, ugly to behold,

Mowle-cie, Plaise-mouth. Dogges-tooth and Camels face,  
 Blind, dumbe and deafe, diseased rotten, old ;  
 Yet, if he have his coffers full of gold,  
 He shall have reverence, curtsie, cappe and knece,  
 And worship, like a man of high degree.  
 " He shall have Ballads written in his praise,  
 Bookes dedicate unto his patronage ;  
 Wittes working for his pleasure many waies,  
 Petigrees sought to mend his parentage,  
 And lincckt, perhaps, in noble marriage  
 He shall have all that this vile world can give him,  
 That into Pride, the Divels mouth, may drive him."

This is certainly not so new as true, and Breton goes on in a similar strain to lecture players, poets, and authors of tragedies and comedies, for the manner in which they flattered the wealthy and powerful : nevertheless, he was himself quite as apt as other writers to offend in this respect. "Mad-cappes Message," which begins on p. 29, is in six-line stanzas, and the following is one of them :—

"Tell country Players, that old paltry jests,  
 Pronounced in a painted motley coate,  
 Fill all the world so full of Cuckoes nests,  
 That Nightingales can scarcely sing a note ;  
 Or bid them turne their minds to better meanings .  
 Fields are ill sowne that give no better gleanings "

If particular and personal allusions were intended, as is most likely, they are not now intelligible : we therefore pass them over.

BRETON, NICHOLAS.—The second part of Pasquil's Mad-cap, intituled The Fooles-Cap. With Pasquils Passion. Begun by himself, and finished by his Friend Marphorius.—Imprinted at London for Thomas Johnes, dwelling neere Holborne Conduit, 1600. 4to. 19 *leaves*.

This poem was dedicated by Breton to Master Edward Conquest ; and, in some preliminary lines, he complains that a "second part" had been published of which he was not the author. The fact is, that the success of the first part, which Breton had not owned until he saw how it was received, had encouraged imitation ; but that imitation has not survived. This "second part" is hardly as good as the first, and here the author attacks some classes of the female, as well as of the male, sex, as in the subsequent stanza :—

"Shee that doth keepe an Inne for every Guest,  
 And makes no care what winde blows up her skirt,

And ready is to breake a Chauceis yeast,  
 To make a smocke even measure with a shirt,  
 If such a one be call'd a foolish firt,  
 Twas not for nothing that she had her name,  
 When all the world is witnesse to her shame"

Breton often changed his publisher, and this "second part" of "Pasquil's Mad-cap" was not brought out by the same stationer who issued the first part

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BRETON, NICHOLAS —The Passion of a Discontented Minde  
 —London Printed by T. C for John Baile, and are to be  
 sold at his shop at the doore of the Office of the Sixe  
 Clarkes in Chancerie Lane 1602, 4to 12 *leaves*

This piece has always been attributed to Breton, but it has nowhere any distinct mark of his authorship (neither name nor initials), and it was not put forth by any one of his previous publishers The fifth stanza begins as follows —

"O that the learned Poets of our time  
 (Who in a love-sick line so well endite)  
 Would not consume good wit in hateful Rime,  
 But would with care some better subject write  
 For, if their musicke please in earthly things,  
 Well would it sound if strand with heavenly strings"

It would apply to Breton quite as well as to others of his day The writer is far from consistent, for in one place he gives himself over to despair, and in another thus exclaims —

"I might as others (Lord) have perished  
 Amid my sinnes and damnable delights,  
 But thou (good God) with care my soule hast cherished,  
 And brought it home to taste on heavenly lights  
 Aye me! what thanks, what service can I render  
 To thee that of my safetie art so tender?"

The last stanza is this —

"I sing not I of wanton love-sicke laies,  
 Of trickling toyes to feede fantasticke cares,  
 My Muse respects no flattering tatling praise,  
 A guiltie conscience this sad passion beares  
 My sinne-sicke soule, with sorrow woe begonne,  
 Lamenting thus a wretched deed msdone"

If the poem were composed in consequence of some particular crime, that circumstance is not specified Above we ought to read not "trickling," but "*trickling* toyes" We doubt Breton's authorship

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BRETON, NICHOLAS.—Strange Newes out of Divers Countries, never discovered till of late by a strange Pilgrimo in those parts.—London, Printed by W. Jones for George Fayerbeard &c. 1622. B. L. 4to. 14 leaves.

This also is one of the numerous performances of Nicholas Breton, his initials reversed being at the end of the short preface. He began his career of authorship, as we have already stated, in 1575, and he did not conclude it until 1636—at least that is the date of “The Figure of Foure,” his latest known work. The pamphlet before us has little merit, and much of it is now unintelligible, purporting to give a rambling, satirical, and, we must say, nonsensical account of the manners of a supposed people. The last part of it is in verse, consisting of eleven apologues in the shape of dreams: the following is one of the best—best because shortest:

*“A Dreame of an Oister and a Crab.”*

“Upon the shore neere to the Sea an Oister, gaping wide,  
Lay looking for a little food to come in with the Tide;  
But hard by lay a crawling Crab, who watcht his time before,  
And threw a stone betweene the shels, that they could shut no more.  
The Oister cride, Ho, neighbours! theeves! but ere the neighbours came,  
The Crab had murtherd the poore fish and fed upon the same,  
When wondering that such craft did live with creatures in the deepe,  
With troubling of my braines withall, I wakt out of my sleepe.”

It is very possible that this is only a re-impression of an earlier, but now lost, edition, and the verses are of a kind, and in a form, popular about thirty years earlier. On the title page is a wood-cut, (or, rather, separate wood-cuts) of two figures, one a knight in armour, and the other a man in a cloak, and over them the words “The Pilgrimes.”

We may add that in 1597 was published by N. Ling a very rare piece by Breton, his names being at length upon the title-page, which he called “Wits Trenchmour in a Conference had betwixt a Scholar and an Angler:” it is not to be supposed that it has any connexion with fishing, an “angler” meaning at that time a person who lived by his wits. The tract occupies only two sheets 4to.

It is out of the question to impute to Breton (as is done by error in the last edit. of Lowndes’ *Bibl. Man.* p. 264) the “Plot of the Play called England’s Joy:” it was the production of Vennard or Fennor: see “*Hist. Engl. Dram. Poetry and the Stage*,” III. 405.

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BREWER, THOMAS.—

A knot of Fooles But  
 Fooles or Knaves, or both, I care not,  
 Here they are, Come laugh and spare not

Printed at London for Francis Grove &c 1624 4to.  
 14 leaves

The only edition of this satirical poem mentioned by bibliographers is dated 1658, but, as the author, Thomas Brewer, printed *The Weeping Lady*, in 1625, on the plague in that year, it seemed improbable that there should have been so wide an interval of time between his productions. This first impression of the "Knot of Fooles" has a rude wood-cut on the title, with seven figures, one female, and six male, in various habits, meant to represent characters spoken of in the body of the tract. Three lively stanzas "to the Reader" are signed Tho Brewer, and the production is introduced by a dialogue between a number of Fools, in which they display their several humours. We then come to the body of the work, consisting of satirical and sometimes abusive remarks, in couplets, upon the vices of the time and their professors, under separate and quaint titles, such as "Much adoe about nothing," "Tumble downe Dicke," "A Foole and his money is soon parted," "Wit, whither wilt thou," &c. The conclusion, called "Pride teaching Humility," in seven-line stanzas, is, perhaps, the best part of the whole. It relates to the reproof of Sesostris, for his pride and vain-glory, by one of the kings who was compelled to draw the conqueror's triumphant chariot into Memphis. The two last stanzas may be quoted as a specimen.

"He now can see they (like himselfe) are men,  
 And so much being, had their blood been base,  
 It yet had beene more pure, more precious then  
 For such low duties how much more disgrace  
 Impos'd on greatnesse—men whose birth and place  
 Were as his owne was This he now can see,  
 For this he grieves, for this he sets them free,

"Takes to his Chariot horses, and these Kings  
 As men, his fellowes and his dearest friends,  
 To whom in notes concordant now he sings  
 The dulcet part of kindnesse, that transcends  
 A common friendship, noting Fortune lends  
 By fits her favours In our Christian phase,  
 Heaven hates the haughty, doth the humble raise"

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BROWNE, WILLIAM.—*Britannia's Pastorals*. Lond: print: for Geo: Norton dwell: at Temple barr. Fol. 134 *leaves*.

The above title is an engraved frontispiece of two Cupids supporting a scroll, and below it a shepherd and shepherdess. The dedication, to the Lord Zouch, Saint Maure, and Cantelupe, is without date, but the address "to the Reader" is "From the Inner Temple, June the 18. 1613," and here Browne speaks of this work as "the first bloomes of his Poesie." Latin and English commendatory verses by "I. Selden Iuris. C.," Michael Drayton, Edward Heyward, Christopher Brooke, Fr. Dynne, Tho. Gardiner, W. Ferrar, and Fr. Oulde, introduce the five songs of which the first part of *Britannia's Pastorals* consists. "The second book" has a new title-page: "*Britannia's Pastorals*. The second Booke: Horat. *Carminē Dīi superi placantur, carminē Manes*. London Printed by Thomas Snodham for George Norton &c. 1616." This has a distinct dedication to the Earl of Pembroke, and laudatory Latin and English verses by John Glanvill; Tho. Wenman; W. Herbert; John Davies, of Heref, Carolus Croke; Unton Croke; Anth: Vincent; John Morgan; Thomas Heygate; Augustus Cæsar; G. Wither; W. B. and Ben Jonson. The second book, also, consists of five songs, or pastorals. The latter part of the first song contains Browne's beautiful and grateful tribute to Spenser:

---

"all their pipes were still,  
 And Colin Clout began to tunc his quill  
 With such deep art, that every one was given  
 To think Apollo (newly shd from heaven)  
 Had tane a human shape to win his love,  
 Or with the westerne Swains for glory strove.  
 He sung th' heroicke Knights of Faery Land  
 In lynes so elegant, of such command,  
 That had the Thracian play'd but half so well  
 He had not left Eurydice in hell.  
 But ere he ended his melodious song,  
 An host of Angels flew the clouds among,  
 And rapt this Swan from his attentive mates  
 To make him one of their associates  
 In heavens fair Quire, where now he sings the praise  
 Of him that is the first and last of days.  
 Divinest Spenser! heaven-bred, happy muse!  
 Would any power into my brain infuse  
 Thy worth, or all that poets had before,  
 I could not praise 'till thou deserv'st no more."

In the second song of Book II., Browne introduces laudatory notices of George Chapman, Michael Drayton, Ben Jonson, Samuel Daniel, Christopher Brooke, John Davies, and George Wither. With the latter, as has been already noticed (see p. 75), he wrote "The

Shepherds Pipe " in fact, when it was reprinted in 1620, 8vo, it was included among "The Workes of Master George Wither," the volume being introduced by Wither's "Satire to the King," and his "Epthalamia," and followed by his "Shepherds Hunting," "Fideha," &c "Britannias Pastorals" were again printed in 8vo in 1623 and 1625

Christopher Brooke, above mentioned, was partner with Browne in "Elegies" on the death of Henry Prince of Wales, 4to 1613, but in 1614 he published a separate poem of great merit, entitled, "The Ghost of Richard the Third" The dedication to Sir John Crompton is only subscribed C B, but there can be no hesitation in assigning those initials to Christopher Brooke, whose production was ushered by commendatory verses from several eminent poets of the day, viz, George Chapman, W Browne (whose name might of course be looked for), George Wither, Robert Daborne, and Ben Jonson Only two copies of it are, we believe, in existence, but its interest and importance may at once be established by the following stanzas, directly referring to Shakespeare and to his popular Tragedy, put into the mouth of Richard's Ghost

"To him that impt my fame with Clio's quill,  
Whose magick raus'd me from Oblivion's den,  
That writ my storie on the Muses' hill,  
And with my actions dignifi'd his pen,  
He that from Helicon sends many a rill,  
Whose nectared veines are drunke by thirstie men,  
Crown'd be his stile with fame, his head with bayes,  
And none detract, but gratulate his praise "

"Yet if his scænes have not engrost all grace,  
The much fam'd action could extend on stage,  
If time or memory have left a place  
For me to fill, t' enforme this ignorant age,  
To that intent I shew my horrid face,  
Imprest with feare and chaacters of rage  
Nor wits nor chronicles could ere containe  
The hell-deepe reaches of my soundlesse braine "

The piece is divided into two portions, and the above commences the second, but throughout Brooke had Shakespeare's historical drama in his eye and memory, and could not avoid making many allusions to, and quotations from it Of the author we may add that he was educated for the Bar, to which he was called about the year 1610, and that he attained eminence, especially as a real-property lawyer he enjoyed the patronage of Lord Chancellor Ellesmere, who possessed several of his legal MSS, including opinions upon cases submitted to him Still Brooke did not altogether relinquish poetry or its professors, and as late as 1625 he wrote a funeral tribute to the memory

of Sir Arthur Chichester, reviewed, at more length than its real merits claim, in *Brit. Bibl.* II. 235.

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BROUGHTON, ROWLAND.—A briefe discourse of the lyfe and death of the late right high and honorable Sir William Pawlet, Knight, Lord Saint John, Erle of Wilshire, Marques of Winchester, Knight of the honorable order of the Garter, one of the Queenes Maiesties priuie Counsel, and Lorde high Treasurer of Englande. Which deccased the tenth day of March. 1571. And was buried at Basing the 28 day of Aprill, Anno M.D.LXXII.—Printed at Londoni by Richarde Iohnes, Anno 1572. 8vo. B. L. 16 *leaves*.

While Wolsey, More, Cromwell, and other statesmen, lost their lives in the service of Henry VIII, Sir William Pawlet, who was employed by the same sovereign, though not with equal distinction, was fortunate enough to survive far into the reign of Elizabeth. He was born in 1465, and did not die until the spring of 1572. Although we may presume that this tribute to his memory, written by an old servant who had worn his livery, was published, we find no trace of it in the Registers of the Stationers' Company, and only a single copy of it has been preserved. Of the author nothing is recorded but what he himself supplies, although it is clear that other rhyming productions had come from his pen.

Broughton supposes himself to be seated in his study, on 12th March, 1571-2, when the spirit of his late noble master, who had died two days before, appeared to him, and reproached him with neglecting to lament his loss in verse :—

“Canst thou (quoth he), with clownish cluche  
benumbde, forget thy pen?  
Wilt thou untill so idle state  
transforme thy fingers ten?

“What hath bee witched late thy powers,  
which thou wast wont to use?  
Or where is now becom the fruite  
of thy acquainted Muse?

This establishes that Broughton was not a novice in the art and mystery; but when he came to state the great age of the Marquis in rhyme, with the exact days of his birth and death, his ingenuity was put to the test, and, we must add, not very successfully:

" *An* a thousande, my hundreth, sixtie five,  
 he was borne on Whitson night,  
 And lived a C sixe, three quarter and od,  
 by computacion right

" *An* thousand, five hundieth seventie one,  
 the tenth of March last past,  
 He vaded as a Candell doth,  
 when weeke and all is past "

We may suspect that in the second line of the preceding stanza "last" and "past" ought to change places for the sake of the rhyme. It was no great compliment to say that his Lord went out like the snuff of a candle. Camden informs us that the Marquis was only 97 years old. Broughton touches the chief points of his master's career (admitting that he "had worne his clothing" and as a "servant" had enjoyed his "countenance") and winds up thus —

"To finer heads, whose fyled verse  
 in hauty style abounde,  
 Belongeth this most famous facte  
 his honour for to sounde

"Where floweth the sweet distilling drops  
 of fresh Mineiua's power,  
 To those that on Mount Helicon  
 have bathde in silver shower \* \* \*

"My hermony, much lyke to Pan,  
 the cuntrye tourne may ease,  
 But fine Apollo's musicke muste  
 the learned people please "

Three Latin Epitaphs, following an English one in six long lines, fill the two last pages, and shew that Broughton (who signs them R Br) was not altogether deficient in scholarship. He probably acted in some superior capacity in the household of the Marquis of Winchester. As poetry, his production possesses no merit, even for the time when it was written.

BUCK, SIR GEORGE.—*Δαφνις Πολυστεφανος* An Eclog treating of Crownes, and of Garlandes, and to whom of right they appertaine. Addressed, and consecrated to the Kings Majestie. By G B Knight &c.—At London Printed by G Eld for Thomas Adams. 1605 4to. 29 leaves

Sir George Buck, or Buc, as he sometimes spelt his name, having

been knighted in 1603, became Master of the Revels in 1610. In the interval he printed this poetical tract, his earliest production, dedicating it, in a Latin inscription and in an English epistle, to King James, and subscribing it Georgius Bucus, Eq. Here he states that he had begun the poem "long since," but "could not finish it (according to my project) untill such time as he which should be sent (*Expectatio gentium Britannicarum*) should come, who was ordained from above to weare all these crownes and garlands, and to reduce this whole Isle (with the hereditary Kingdomes and Provinces thereof) to one monarchie and entire Empire." He then proceeds to deduce the genealogy of King James from the earliest period, adding an engraved table, entitled *Angliæ Regum Prosapia a tempore quo Anglia appellari cepit &c.* The plate bears date in 1602, with the engraver's name, Joan. Woutneel. but in this copy it is altered by pen and ink to 1605. Probably Sir George Buck originally contemplated the publication of the work in 1602. "The Preface or Argument of this Poësy" succeeds upon seven leaves, when we come to the text of the work, in fifty-seven eight-line stanzas, besides "L' Envoy au Roy," in one more stanza, and "Πολυχρονιον: the Hymne inauguraly for his Majesty," in eight-syllable couplets, filling one page. The last page is occupied by a Latin Epigram, offered to the King at Hampton, and two lines in Latin, headed *Aliud de symbolo nummi novi*. The following stanza is quoted on account of its accordance with the notion upon which Sir George Buck afterwards enlarged in the "History of the Life and Reign of Richard the Third," published in 1646, about twenty years after the death of the author:

"Two Richards more succeed, the one a Prince  
Whose goodly presence men to woonder moved,  
And was as bountefull as any since.  
Fame hath been sharp to th' other; yet because  
All accusations of him are not proved,  
And he built Churches, and made good laws,  
And all men held him wise and valiant,  
Who may deny him then his Genest plante?"

The copy before us was presented by the author to Lord Ellesmere, and on the fly-leaf is a poetical inscription in Sir George Buck's hand-writing. It is very clear that he was under obligations of some kind to his lordship in 1605, and it is not unlikely that the Chancellor subsequently assisted him in obtaining the office of Master of the Revels, which he held until 1622. In the last line the writer plays upon his own name, and, as we may guess, upon that of a person of the name of Griffin, who possibly had been his adversary in

a Chancery suit, which Lord Ellesmere decided in favour of Sir George Buck. Of this we hear nothing in his scanty biography. The autograph inscription of this copy of *Δαφνις Πολυτρεφανος* to Lord Ellesmere is addressed "To the right honourable the greatest counsellor, Sir Tho. Egerton, knight, baron of Ellesmere, Lord Chancellour of England, my very good Lord," in the following terms —

"Great & graue Lord, my mind hath longed long  
In any thankfull maner to declare,  
By act or woord, or were it in a song,  
How great to you my obligations are,  
Who did so nobly and so timely pluck  
From Griffins talons your distressed Buck "

A comparison with this specimen of the Penmanship of the Master of the Revels leaves no doubt that the inscription on an existing copy of the play of *Locrine*, 4to 1595, assigning the authorship of it to Charles Tylney, is the handwriting of Sir George Buck. He adds the information, that he himself had written the "dumb shews" by which it was illustrated, and that it was originally called *Elstrild*. Charles Tylney was brother to Edmond Tylney, who had preceded Sir George Buck as Master of the Revels. The interesting question of the authorship of "*Locrine*," falsely imputed to Shakespeare, is thus decided.

BUCKLER AGAINST DEATH.—A Buckler agaynst the feare of Death, or Pyous and Proffitable Observations, Medytations and Consolations on Mans Mortality by E B minister in G B—London Printed for M<sup>r</sup>. Sparkes Junior. 1640 8vo 68 leaves.

The above title is engraved, and represents Death and Time, with a skull and hour-glass at their feet, standing on each side of a tablet, holding a book between them, and above them is a buckler, with "T R fe" at the corner opposite are fourteen lines, headed "The mind of the Frontispiece" It is followed by a printed title-page, stating that the work was "By E B" without any addition, and that it was "printed by Roger Daniel, Printer to the University of Cambridge"

The dedication is "to the right worshipfull M<sup>rs</sup> Helena Phelps, and M<sup>rs</sup> Agneta Gorges, grand children" to the "late Marchioness of Northampton, now with God" The author no where gives more than

his initials, but he was perhaps Edward Browne, who in 1642 published "A rare Paterne of Justice and Mercy," &c. The author writes in a peculiar kind of Stanza, and in Part 1, Meditation 7, (for his work is divided into three Parts) thus speaks of himself:—

"I have been oft abroad, yet ne'r could find  
Half the contentment which I found at home :  
Methought that nothing suited to my mind  
Into what place soever I did come.  
Though I nothing needed there,  
Neither clothes, nor drink, nor meat,  
Nor fit recreations, yet  
Methought home exceeded farre."

Considering that he dedicates his poems to two ladies, E. B. is often gross in his allusions and indelicate in his expressions; and it seems to have been rather a matter of vanity with him to speak plainly. In one place, he fancies a rich lady at the point of death, whose attendant endeavours to console her mistress by pointing out her worldly pleasures and possessions:—

"Here for your feet are tinking ornaments ·  
Here are your bonnets, and your net-work caul :  
Fine linen, too, that every eye contents,  
Your head-bands, tablets, case-rings, chains & falls :  
Your nose-jewels and your rings,  
Your hoods, crissing-pinnes & wimples,  
Glasses that bewray your pumple,  
Vails, and other pretty things \* \* \*

"Rich chains of pearl to tie your hair together,  
And others to adorn your snowie breast ;  
Silk-stockings, starre-like shoes of Spanish leather ,  
And that which farre excelleth all the rest,  
And begets most admiration  
Of your clothes is not their matter,  
Though the world affords not better,  
But it is their Frenchest fashion."

The author certainly displays suspicious learning upon all matters connected with a lady's toilet and bed-room.

It is worth noting, that Thomas Jordan made use of some waste copies of this book to defraud such as would pay him for dedications : he printed a new title to it without date, calling it *Death Dissected, or a Fort against Misfortune*, and palmed it off upon the unsuspecting as his own composition. A copy with this peculiarity was sold in Heber's library, Part VIII., No 1369. Jordan was unquestionably a great trickster in these matters ; but he had usually the excuse of what Chaucer calls "a hateful good"—poverty.



BULLEIN, WILLIAM —A Dialogue both pleasaunt and pietifull, wherein is a godlie regiment against the Fever Pestilence, with a consolacion and comferte against death.—Newlie corrected by William Bullein, the authour thereof —Imprinted at London by Ihon Kingston July 1573 8vo  
B L 111 *leaves*

There was an earlier impression of this work in 1564, but the edition of 1573 was "corrected by the author," the last work on which he probably was engaged, as he died in 1576 It is of no value at this time of day as a medical treatise, though the author was very eminent, but we advert to it because Bullein, for the sake of variety and amusement, introduces notices of Chaucer, Gower, Lidgate, Skelton, and Barclay, which, coming from a man who was contemporary with two of them, (for Bullein was born very early in the reign of Henry VIII) may be accepted as generally accurate representations They are put into the mouth of an apothecary, whom he names Crispine, and who is describing Parnassus having spoken of Homer, Hesiod, Ennius, and Lucan, as favourites of the Muses, he proceeds —

"And nere them satte old morall Goore, with pleasaunte penne in hande, commendyng honeste love without luste, and pleasure without pride Holnesse in the Cleargy without hypocrisie, no tyrannie in rulers, no falshode in Lawiers, no usurie in Marchauntes, no rebellion in the Commons, and unite among kyngdomes" &c

"Skelton satte in the corner of a pillar, with a frostie bitten face, frowning, and is scante yet cleane cooled of the hotte burnyng cholour kindeled against the cankered Cardinall Wolsey, writing many a sharpe disticon with bloudie penne againste hym, and sente them by the infernall rivers Styx, Flegiton and Acheron, by the Feruman of helle, called Charon, to the said Cardinall

"How the Cardinall came of nought,  
And his Prelacie solde and bought,  
And where such Prelates bee  
Sprong of lowe degree  
And spirituall dignitee,  
Farewell benigneitee,  
Farewell simpliciitee,  
Farewell humanitee,  
Farewell good charitee  
Thus parvum literatus  
Came from Rome gatus,  
Doctor dawpatus,  
Scante a bacheloratus  
And thus Skelton did ende  
With Wolsey his friende"

The Rev Mr Dyce, in his "Skelton's Works," I p lxxxvj, cites only the two first lines, adding that the rest were "chiefly made up from

Skelton's Works," not being aware that they were a parody, and one of the oldest in our language. Of Chaucer, who comes next, Bullein says :—

"Wittie Chaucer satte in a Chaire of gold covered with Roses, writing prose and risme, accompanied with the Sprites of many kynges, knightes and faire ladies, whom he pleasantly besprinkled with the sweete water of the welles consecrated unto the Muses, and as the heavenly sprite commended his deare Brigham for the worthe entombing of his bones, worthe of memorie, in the long slepyng chamber of most famous kinges, even so in tragedie he bewailed the sodaine resurrection of many a noble man before then time, in spoilyng of Epitaphes; whereby many have lost their inheritaunce." &c.

Here again, as in the address to the Reader before Warner's "Continuance of Albion's England," 1606, we see Brigham justly applauded, for the cost he incurred in the "worthy entombing" of Chaucer's bones in Westminster Abbey. Of Lidgate Bullein speaks as follows :—

"Lamentyng Lidgate, lurking among the lillie[s], with a bald skons, with a garlande of willoves about his pate booted he was after sanct Benets guise, and a blacke stamell robe, with a lothlie monstrous hood hangyng backward, he stoopyng forward, bewailyng every estate with the sprite of prouidence, forseyng the falles of wicked men, and the shippie seates of Princes; the ebyng and flowyng, the risyng and falling of men in auctoritie, and how vertue do aduance the sunple, and vice overthrow the most noble of the worlde."

Alexander Barclay Dr. Bullein calls Bartlet, in the irregular spelling of those times; and, asserting that he was "born beyond the cold river of Tweed," we see no sufficient reason for disbelieving that he was a native of Scotland: Barclay, after writing his Pastorals, &c., did not die until 1552, so that Bullein was his contemporary, and most likely knew him and the fact. He observes :—

"Then Bartlet, with an hoopyng russet long coate, with a pretie hood in his necke, and five knottes upon his girdle, after Francis tracks. He was borne beyonde the cold river of Twede. He lodged upon a swete bed of Chanomill, under the Snamum tree: about hym many Shepherdes and shepe, with pleasaunte pipes; greatly abhorring the life of Courtiers, Citizens, Usurers and Banckruptes &c. whose olde dares are miserable. And the estate of Shepherdes and countrie people he accompted moste happie and sure."

Whether Barclay were or were not a Scot, certain it is that he lived most of his time in Devonshire, far from the metropolis; and continuing a rigid Catholic, as we see, of the order of St. Francis, he was sure to be abused by the Protestants. The later portion of Bullein's book is a ridicule of travellers' wonders, with an ironical description of Great Britain (called *Tuerg Nutrib*) as a country where the inhabitants were perfectly holy and virtuous. Everybody, even Ratson, has called this work "A Dialogue both pleasant and pitifull," but the last word really is *pietifull*, i. e. full of piety.

BULWER, JOHN — Anthropometamorphosis Man transform'd, or the Artificiall Changeling historically presented in the mad and cruell Gallantry, foolsh Bravery, ridiculous Beauty, filthy Fminesse, and loathsome Loveliness of most Nations, fashioning and altering their bodies from the mould intended by Nature, with Figures of those Transfigurations, &c And an Appendix of the Pedigree of the English Gallant Scripsit J B Cognomento Chirosophus M D &c — London, Printed by William Hunt, Anno Dom 1653 4to 323 leaves

There was an edition in 1650, 8vo, of this singular and learned work, but it is here much augmented and improved. The title-page is preceded by a Portrait of the Author, by W Faithorne, and the portrait by a "frontispiece," representing persons of various nations, with their peculiar and absurd transformations, brought to trial before Nature, who engages Adam and Eve for her assessors.

After five pages of verse, describing many of the monstrous changes men undergo by their own consent, we arrive at a dedication to Thomas Dickinson, Esq, in which the author states that the present was the fifth time "the heroic disease of writing" had attacked him to this are appended six copies of commendatory verses in Latin and English, followed by a letter to the author in prose, "a hint of the use of this treatise," *Diploma Appollinis* in Latin hexameters, a list of authors quoted or mentioned, Errata, "a Table of the Scenes of Mans Transformation," and a general "Introduction." The body of the work occupies five hundred and fifty nine pages, upon which are many coarsely-executed wood-cuts, representing some of the most striking "transfigurations." On p 20 is given the representation of one of

"such men

Whose heads stood in their breasts,"

a race in the existence of which the author states his implicit belief, and this at a date fifty years subsequent to the time when Shakespeare wrote his *Tempest* and *Othello*, where also "men whose heads do grow beneath their shoulders" are spoken of. Our great dramatist availed himself of the popular notion on the subject, warranted by *Hackluyt's Voyages*, and by the translation of Pliny, B v, ch 8, where "the Blemmii, who have no heads, but mouth and eyes, both

in their breasts," are mentioned. At the end of Bulwer's work is an unusually complete index of the contents of a volume, which displays a great deal of curious knowledge, and elaborately illustrates many vulgar opinions and superstitions.

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BUTTES, SIR WILLIAM.—A Booke of Epitaphes made on the death of Sir William Buttes, Knight, who deceased the third day of September, Anno 1583. — Imprinted at London by Henrie Midleton. 4to. 28 *leaves*.

We notice this small and unique volume, not for any intrinsic worth it possesses, but because it contains several specimens of English versification by men whose names have not hitherto found their way into Ritson's *Bibl. Poet.*, or into any other production of the kind. Of the subject of the Epitaphs we know nothing, unless Sir William Buttes were descended from Dr Buttes, Physician to Henry VIII., and father of the Dr. Buttes, who in 1599 published a work, called "Dyet's Dry Dinner," more singular in its title than meritorious in its contents. The English versifiers on the death of Sir William Buttes are his relative T. Buttes, Henry Gosnold, Thomas Corbold, Samuel Stalon and Robert Lawes, while the Latin contributions are by Richard Harvey, William Bourne, Henry Gosnold, Francis Burleigh, and Thomas Corbold. In none of these can we find a line that is worth quoting; but we gather, from particular expressions and allusions, that Sir William Buttes died rich, and that he had acquired his wealth by mercantile pursuits.

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CAMBRIDGE JESTS.—Cambridge Jests, or Witty Alarums for Melancholy Spirits. By a Lover of Ha, Ha, He.—London, Printed for Samuel Lowndes &c. 1674. 12mo. 76 *leaves*.

This collection consists of the usual stock of such merry miscellanies, and one additional story, so to call it, which shows how little people were acquainted, even in the reign of Charles II., with Shakespeare's "Merchant of Venice." For this reason only we notice "Cambridge

Jests " When Lord Lansdowne, in 1701, made Shylock a comic character and a modern Israelite, introducing it by the line,

"To day we punish a stock-jobbing Jew,"

the original had been entirely forgotten on the stage, and few people knew what Shakespeare had really written, and how he had drawn the character, until the appearance of Rowe's edition of "the Works of Mr William Shakespea" in 1709 The incident of the pound of flesh is thus told in "Cambridge Jests," even the scene having been transferred from Venice to Constantinople

"In the City of Constantinople a certain Christian desired to borrow of a Jew the sum of five hundred Duckets The Jew lent them unto him with condition that for the use of the money he should, at the end of the term, give him two ounces of his flesh, cut off in some one of his members The day of payment being come, the Christian repayed the five hundred Duckets to the Jew, but refused to give him any part of his flesh The Jew, not willing to lose his interest, convented the Christian before Sultan Solman, Emperour of the Turks, who having heard the wicked demand of the one, and the answer of the other, commanded a Razor to be brought and to be given to the Jew, to whom he said 'Because thou shalt know that justice is done thee, take there the Razor, and cut from the flesh of the Christian two ounces which thou demandest, but take heed thou cut neither more nor less, for if thou dost, thou shalt surely die' The Jew, holding that to be a thing impossible, durst not adventure, but acquitted the Christian his interest"

It seems out of the question to suppose that, if Shakespeare's play had at this time been popularly known, the incident could have been thus related in a common jest-book it occurs in it on p 148 Dogget, as most people are aware, performed the part of Lord Lansdowne's Jew in 1701, in the dialect of an Anglo-German Hebrew

CAMPION, EDMUND —A true reporte of the death & martyrdom of M Campion, Jesuite and preiste, & M Sherwin & M Bryan, preistes, at Tiborne the first of December 1581 Obseruud and written by a Catholike preist, which was present therat Wherunto is annexid certayne verses made by sundrie persons B L 4to 26 leaves

This title is followed by a text from Apoca vii, under the symbol of the Society of Jesus, and there is no doubt that the tract was either printed abroad or secretly in this country, without any printer's name. It is a vindication of Campion, Sherwin, and Bryan, and an attack

upon "Charke, Hammer, Whitakers, Fyld, Keltrigh, Eliot, kogging Munday, rining Elderton and John Nichols, the disciple of bawdy Bale, all worshipfull writers at this time against Preistes & Jesuites." After detailing the circumstances of the execution, at which Sir Francis Knowles, Lord Charles Howard, Sir Henry Lee, and others were present, "a caveat to the reader touching A. M. his discovery" is added, which supplies some interesting particulars regarding that celebrated pamphleteer, poet, and dramatist, Anthony Munday.

It asserts that he "first was a stage player (no doubt a calling of some credit), after, an aprentise, which tyme he well served with deceaving of his master, then wandring towards Italy, by his owne report became a coosener in his journey. Comming to Rome in his short abode there was charitably relieved, but never admitted in the Seminary, as he pleseth to lye in the title of his booke, and, being wery of well doing, returned home to his first vomite againe. I omite to declare how this scholler, new come out of Italy, did play extempore; those gentlemen and others whiche were present can best give wtnes of his dexterity, who, being wery of his folly, hissed him from his stage. Then, being therby discouraged, he set forth a balet against playes, but yet (O constant youth) he now beginnes againe to ruffle upon the stage. I omit, among other places, his behavior in Barbican with his good mistres and mother, from whence our superintendent might fetch him to his court, were it not for love (I would saye slaunder) to their gospel. Yet I thinke it not amiss to remember thee of this boyes infelicitie two several wayes of late notorious."

Hence the writer (supposed without much evidence to be Robert Parsons) proceeds to notice two publications by Munday: one upon the death of Everard Haunce, a copy of which was sold among Heber's books, and the other his tract entitled "A Discoverie of Edmond Campion and his Confederates," which also includes an account of their execution, and was published in 8vo. by Edward White with the date of 1582. Munday claimed to have been very instrumental, not only in the detection, but in the capture of Campion, and having been a witness at his trial, was present at his execution for the purpose of confronting him. The latter part of Munday's tract is "A breefe Discourse concerning the deathes of Edmond Campion, Jesuit, Raphe Shirwin and Alexander Brian," on 1 Dec. 1581; and in the next year Munday wrote, and printed, a reply to the publication before us. [See MUNDAY *post.*]

At the close of the small volume in our hands are four poems upon Campion and his fellow sufferers the first contains the following stanza against Munday

“The witness false, Sledd, Munday & the rest,  
Which had your slanders noted in your booke,  
Confesse your fault beforehand, it were best,  
Lest God do find it written, when he doth looke  
In dreadfull doome upon the soules of men  
It will be late (alas) to mend it then ”

Elderton excited the author's wrath by ballads he had published, in the usual course of his calling, upon the execution of Campion He attacks him thus

“Fonde Elderton, call in thy foolish rime  
Thy scurle balates are to bad to sell  
Let good men rest, and mend thy self in time  
Confesse in prose thou hast not meetred well,  
Or if thy folly can not choose but fayne,  
Write alehouse toys—blaspheme not in thy vain ”

No ballad by Elderton on this subject has come down to us he was a noted writer of poems upon temporary topics, and the laughing-stock of Thomas Nash and other younger contemporaries he had been a player as early as 1552, [Kempe's Loseley MSS p 47], and twenty years afterwards we find him at the head of a company of actors It must have been subsequently to this date that he subsisted mainly by “ballading,” though some of his extant productions of that class bear an earlier date, as, for instance, his Eptaph upon Bishop Jewell in 1571 His “Lamentation of Follie,” printed by Edward Allde without date, is probably still older, and, from expressions it contains, may be assigned to the very commencement of the reign of Elizabeth

CAP AND THE HEAD —A Pleasaunt Dialogue or disputation  
betweene the Cap and the Head.—Imprinted at London  
by Henry Denham for Lucas Harrison &c Anno 1564.  
Novembris 11. B. L. 12mo 23 leaves.

This highly amusing and curious tract is anonymous, and it was so popular that it came to a second edition very early in 1565, a copy bearing the date of 19 Feb in that year being known, and preserved in the library at Bridgewater House It consists entirely of a conversation between a Cap and a Head that was about to put it on, the former remonstrating against the fantastic fashions of the early part

of the reign of Elizabeth, and illustrating very minutely, and entertainingly, many of the prevailing peculiarities in attire, but especially in the ornaments and coverings for the head. It opens as follows.

*"The Cap.* O, how indiscretely doth Fortune deale with many in this world! cursed be the time that ever I was appoynted to cover thee

*"The Head.* What the Diuel aylest thou? thou doest nothing now a dayes but murmur and grudge.

*"The Cap.* I would the Wolle that I was made of and the Sheepe that bare it had been devoured wyth Dogges, or that it had bene burned in the filthy fyngers of the ilfavoured olde queene that spurne it.

*"The Head.* Why, what meanest thou by this Cusing? I never did thee any harme."

Afterwards the Cap enters into particulars of his grievances; and this and other passages would have afforded amusing illustrations to the author of the articles on ancient head-dresses in Vol. xxiv. of the *Archæologia*:

*"The Cap.* Who is able to beare suche injurie at thy hande? thou art never contented to weare me after one fashion; but one while thou wearest me like a Garlande; by and by lyke a Steeple; another whyle a Barber's Bason; anone after lyke a Boll whelmed upsyde downe; sometyme lyke a Royster, sometime lyke a Souldiour, and sometime like an Antique; sometyme plited, and anone after unplited, and not being contented with that, thou byndest mee wyth garishe bandes, one while of one colour, and another while of an other, and sometyme wyth many coloures at once, as if I were mad howe is it possible to suffer so many chaunges?"

The Cap is sometimes very severe and satirical in his censures:

*"For how many are paynted wyth Diademe for Sainets, that in tyme of their lyfe have bene false Traytours to their King and Countie? howe many crowned wyth Golde, that haue better deserved to be crowned with perpetuall shame? how many paynted wyth precious Myters, that, if their lives were wel examined, might more worthily weare an infamous Pyllory paper? so that their head attyre honoureth not them, but they rather dishonour their attyre: whereby thou maist perceave that it is not possyble for me to hyde the faultes of the understanding, as I hyde the scurfe of thy scalde Patc."*

The Cap farther complains that he is sometimes ridiculously "stuck with Ostrige, Cranes, Parrats, Bittons, Cockes and Capons feathers," signifying nothing but the lightness of the brain of the wearer. At last Cap and Head go out into the street together, and Cap questions Head very closely why he pulls him off so frequently to salute different people as they pass.

*"The Cap.* \* \* \* But tell me why diddest thou put me of to him that passed by?

*"The Head.* Wouldest thou not have me shew obeyscencie to him? looke what a fayre chayne he hath on.

*"The Cap.* Then madest thou curtesy to hys chayne, and not to him.

*"The Head.* Nay, I did it to him because of hys chaunc.

*"The Cap.* What is hee

*"The Head.* I can not tell; but well I wote he hath a fayre chayne.



"*The Cap* But if he had had none, thou wouldest have let him passe

"*The Head* Yea but sawest thou not, when hee perceaved that I made no accompte of hym, howe he opened his Cloake of purpose that I might see his chayne<sup>5</sup> and then, thou knowest, I can doe no lesse "

This leads to various shrewd remarks upon persons of different stations and professions one of the persons they pass is a Catholic bishop, and in the course of the conversation the Head tells an anecdote how he escaped being considered a heretic Throughout the discussion the Cap has by far the best of the "disputation," which terminates in this manner

"*The Head* I cannot deny but thou haste spoken reason, but bycause I will not seeme to bee selfe willed, I minde to frame myselfe according to the time and company, and therefore beare with mee tyll I haue money to bye a new Cap, at which time I minde to let thee rest in quiet

"*The Cap* Well, syth it wyll be no better, I minde no more to trouble thee, but wyll arme my selfe patiently to beare all these Injuries, in hope that a time will come that thou shalte both remember my wordes, and I also shall bee in quiet therefore, doe what thou wilte, I wyll say no more "

The last leaf is occupied only by the printer's colophon, with the same date as on the title-page

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CAREW, RICHARD —Godfrey of Bulloigne or the Recouerie of Hierusalem An heroicall poeme written in Italian by Sieg Torquato Tasso and translated into English by R C. Esquire And now the first part containing fise Cantos imprinted in both Languages.—London, Imprinted by John Windet for Thomas Man 1594 4to 120 *leaves*.

This very faithful version was made by Richard Carew of Anthony, author of the "Survey of Cornwall" There are not two editions in 1594, but the title-pages of some copies differ in the imprint, purporting to have been "printed by John Windet for Christopher Hunt of Exceter," and an address, subscribed C H, informs the reader that the MS had got abroad without Carew's knowledge, and that, after five cantos had been printed, he forbade the publication of more, at least for the present The address to this copy, instead of being dated, as usual with others we have seen, "From Exceter the last of Februarie 1594," is "From Exceter the last of Februarie 1593" In one case, no doubt the commencement of the year was calculated from 1 January, and in the other from 25 March

As Fairefax in 1600 (See FAIREFAX *post*), availed himself of Carew's version, especially in the first draught of the first stanza of his translation, without much improving upon it, we may subjoin it here for the sake of comparison. Carew renders it;

"I sing the godly armes and that Chieftaine,  
Who great sepulchre of our Lord did free,  
Much with his hande, much wrought he with his braine,  
Much in his glorious conquest suffied hee.  
And hell in vain it selfe opposde, in vaine  
The mixed troops, Asian and Libick, flee  
To armes, for heaven him favour'd, and he diu'd  
To sacred ensignes his straid mates anew."

Perhaps one reason why Fairefax afterwards made changes in his first stanza was, that he was accused of having copied Carew. Carew's translation was never completed, and as far as it goes, it is rather remarkable for fidelity than for freedom: his versification is always regular, and in the Italian form of stanza. If Carew were too faithful, certainly, Fairefax was too free.

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CAREW, RICHARD.—A Herrings Tayle: Contayning a Poetical fiction of diuers matters worthie the reading.—At London Printed for Matthew Lowndes. 1598. 4to. 18 *leaves*.

On the authority of Guillim's *Heraldry*, p. 154, edit. 1610, it has been supposed that this rhiming rigmarole, for it is nothing better, was written by Richard Carew of Anthony, the author of the preceding work, and of the "Survey of Cornwall," 1602. The internal evidence is all the other way; for, allowing much for discursiveness and intended obscurity, it is clear that the writer knew nothing of metre, and his meaning, when discoverable, is anything but such as would proceed from a man of good sense, elegant mind, and refined attainments. We think, therefore, that Guillim, who was himself no good judge of such matters, was misinformed: in deference, however, to his statement we have placed the tract under Carew's name. That the real writer, whoever he may have been, was a man of some classical learning, the many allusions to ancient history and mythology sufficiently establish, but even in this respect the piece is certainly not worthy of Carew, and it is very properly not assigned to him in either edition of Lowndes' *Bibl.*

Man, while Fry, in his *Bibl Mem*, 1816, 4to p 156, though he gives the writer far more than deserved credit, does not pretend to have ascertained who he was. It has been said that an allegory was intended, and that "A Herring's Tayle" was a sort of satire upon two eminent personages of the time, but we can discern nothing of the kind, although somebody may possibly have been personified under the figure of a snail in its futile endeavour to climb. That the author did not understand the commonest rules of metre, as then practised by Carew himself and so many great poets, we may prove by the first six miserably lame lines —

"I sing the strange adventures of the hardie Snayle  
Who durst (unlikely match) the weathercock assayle  
A bold attempt, at first by fortune flattered  
With boote, but at the last to bale abandoned  
Helpe, sportfull Muse, to tune my gander-keaking quill,  
And with mick blotles of sad merriments it fill" &c

No person with the slightest ear for rhythm could possibly have produced such lines, and many others equally lamentable, yet the writer, if we understand him, professes admiration for Spenser and Sidney, the latter by his name and the former as the "*Muses despencier*" —

"But neither can I tell, ne can I stay to tell  
This pallace architecture, where perfections dwell  
Who list such know, let him *Muses despencier* reede,  
Or thee whom England sole did since the Conquest breed  
To conquer ignorance, *Sidney*, like whom endite  
Euen Plato would, as Jove (they say) like Plato write"

We conjecture that by *Muses despencier* (printed in italics in the original) the author of "The Faery Queene" must have been intended, but the pun is as bad as the poetry, and we can trace no other allusion to any writer of the period. If the riddle of the whole piece were ever worth solving, we are not in a condition to explain it now, and such lines as those that follow could surely never have been considered tolerable —

"For when the god of pufes, great master of the ayre,  
Saw the base Snayle of his sonnes spoyles a Trophee reare,  
Choler enflam'd his heart, revenge tickled his fist,  
Disdaime wrinckled his face to smile of little list,  
And up his throte bole staures climbd words of threatening,  
Which to effects of deedes thus wise he sought to bring  
Poste through his large Dominions are writs out sent  
To warne his windie vassals to a parliament  
So whizzang, blustzing, peeping, whisking, there came in  
First lithie Emus with his puchio rivild skin,  
Next Boicas aimed in ice," &c

Some humour seems here to have been meditated, but most ineffectually, as far as moderns are concerned; and when, in his last words, the author tells us that his "pen is worne to the stumpe," it is much in the same condition as the reader's patience.

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CARRE, JOHN.—A Larume Belle for London, with a caucat or warning to England: also a pitiful complaint of the penitente synner, newlie set forth by Ihon Carre, Citizein of London.—Imprinted at London by Henry Kirckham at the signe of the blacke Boie at the little North doore of Poules. 1573. 8vo. B. L. 11 *leaves*.

In this small unique tract we introduce two new names into the annals of our popular poetical literature—John Carre, the editor of the book, and W. Phillippes, who had a share in its composition. The main subject is the pride, vanity, and general vices of the metropolis, which they attack in a strongly puritanical spirit, warning the inhabitants to repent, ere they be overwhelmed by the judgments of heaven. We know nothing of the writer beyond the fact stated upon the title-page, that, whatever his coadjutor Phillippes may have been, Carre was free of the city: a John Phillips subsequently wrote upon the death of Sir P. Sidney and other topics, and his religious opinions were similar to those of his namesake.

The first poem subscribed "Finis qd Ihon Carre," begins immediately after the title-page,—

"For thee, O London! I lament,  
And wring my hands with mourning chere,  
Because that thou wilt not repent,  
Seyng thy destruction draweth nere.  
If it be true, as scriptures tell,  
Thy sinnes will sincke thee doune to hell.

"The vices which in thee are used  
To[o] tedious are for me to tell:  
Thy noble fame is sore abused  
By those whiche in thee now doe dwell.  
Whereby I see thy great decaine,  
That God doth threaten thee eche daie."

He observes the same measure through sixteen stanzas, especially attacking pride, "a weed that it is no boot to tread down, since it must be plucked up by the root:—"

"So likewise pride in London now  
 Doeth florish in suche goodly sorte,  
 That thei invent whiche waie and how  
 Thereby augmented it might be,  
 And nothyng doe regarde at all  
 That pride in the ende will have a fall "

Here the defective rhyme "sorte" and "be" shows a clear misprint, which may be easily remedied if we read "in such high *degree*" for "in such goodly sort" We need hardly mention that Carre instances the fate of Sodom and Gomorrah, but with more novelty he goes on to refer to the destruction of Alexandria, Nineveh, Jerusalem, and even Troy, as warnings to London he exclaims—

"O London! thou hast cause to weepe,  
 For to consider thine estate  
 Thou art in synne now drounde so deepe,  
 That from hell mouthe thou canst not scape  
 Except repentance thou embrace,  
 At Gods hande thou shalt finde no grace "

In his last stanza he again reminds his fellow citizens that "pride must have a fall," after which Philipps takes up the song to a very similar tune, but in a different measure—fourteen syllable lines, divided in order to come into the small page He entitles his poem "A Cavcat or warning to Englande," and it begins thus tautologously

"The present plagues that now we fele  
 our joyes doeth muche encoche,  
 And feare of forrein foes besides  
 who seeke for to appoche

"To worke annoye to Britaine soile,  
 but Jove be thanкте therefore,  
 That hath dislodgde the treason now  
 which Curia kept in store "

Here the substitution of Jove for the name of the Creator, and the use of the word Curia, in order perhaps to avoid more particular and personal allusion, are remarkable Thence, affecting a classical style, he talks of Iris and Rhamnusus, and diverges to a wolf "in lambs array," finally arriving at a horticultural figure, representing Queen Elizabeth as the gardener —

"The gardner hath her sickle sharpte  
 to plucke up all suche seedes  
 As to the eye do fruttfull seme,  
 and yet are stincking weedes,

"Whose barren braunche as fertile semde,  
 to those that simple were,  
 In eche respect, as did the tree  
 that yearely fruct did beare

"But he whiche first did plant those trees  
in this our Englishe lande,  
And did assigne the Gardener, she  
to take the charge in hande,

"Hath showne her Grace where she shall graft,  
and where that she shall roote,  
According as affection serves  
to suche as yelde no fruite."

He advises the Queen to use her sickle in time "to crop such imps," and "not to stay as erst she did," until they had clomb too high. He, not very charitably, thus invokes her.—

"Renowned Prince, even so I crave,  
foresee thy subjectes woes,  
And yelde revenge for such as wishe  
thy Croune to forrein foes;"

and at last addresses himself to the divine power by his proper appellation. While praying for the Queen, he does not forget the Lord Mayor and Aldermen of London; from whence we may, perhaps, infer that Phillippes also was a member of the corporation.

"And to this cite graunt (O God!)  
lorde Maior and his fraternitie  
Degresse nothyng from Princes will,  
but joyne as one in unitie.

"God prosper her! God length her raigne!  
from harmes her grace God save!  
Poore Phillippes he with gushyng teares  
doth thus desire to have  
Fms. per W. Phillippes."

So, lest his name should be passed over in the text, he adds it immediately afterwards at the conclusion. To these two productions is added an anonymous third, in a different form and measure, but otherwise possessing no features calling for observation.

CARTWRIGHT, JOHN.—The Preachers Travels. Wherein is set downe a true Iournall to the confines of the East Indies, through the great Countreyes of Syria, Mesopotamia &c. With the Authors returne by the way of Persia, Susiana, &c. Containing a full survew of the Kingdom of Persia, &c. Also a true relation of Sir Anthonie Sherley's entertainment there: &c. With the description of a Port in the Persian gulf commodious for our East Indian

Merchants &c Penned by I C sometimes student in  
Magdalen Colledge in Oxford — London Printed for  
Thomas Thorppe, and are to bee sold by Walter Burre  
1611 4to 56 *leaves*

The author does not state his reason for undertaking this long and perilous journey, the account of which is dedicated to Sir Thomas Hunt (a Justice of the Peace of Surrey), "from mine House in Southwarke, this 18 of October Anno Dom 1611 " On the next page he tells the "gentle Reader" that he had intended to have added some observations to show the great probability of a North-west Passage, but he had delayed it, until he had ascertained whether the then current news were true that it had been discovered

Cartwright narrates at considerable length the chief incidents of his travels through the various countries named on his title-page, and, on p 67, adverts to Sir Anthony Sherley, and his mission to Persia, to stir the sovereign up against the Turks He admits that Robert Sherley was left in Persia by his brother as a sort of pledge, and bears witness to the great favour in which he maintained himself in the court at Ispahan The following is a remarkable allusion to the play, by Day, Rowley and Wilkins, called "The Travels of three English Brothers," often acted, and printed in 1607, about four years before Cartwright's return to England "And farther, the King, to manifest his love, gave him (Robert Sherley) out of his Seraghion in marriage a Circassian lady of great esteeme and regard But that he should have a child in Persia, and that the King (a professed enemie to the name of our blessed Saviour) should be the God-father, this certainly is more fit for a Stage, for the common people to wonder at, then for any mans private studies "

It was on the Author's return that he went to Mosul and surveyed the neighbouring remains of Nineveh he says, and the passage in our day is curious—"It is agreed by all prophane writers, and confirmed by the Scriptures, that this citie exceeded all other citties in circuit and answerable magnificence For it seems by the ruinous foundation (which I thoroughly viewed) that it was built with foure sides, but not equall or square, for the two longer sides had each of them (as we gesse) an hundreth and fifty furlongs, the two shorter sides ninty furlongs, which amounteth to foure hundred and eighty furlongs of ground, which makes three score miles, accounting eight furlongs to an Italian mile " Whether this statement and calculation accords

with modern measurements and computations we know not, but it is very possible that 250 years ago more of the proportions of Nineveh could be ascertained than at present. The practice of conveying goods and passengers down the Tigris upon air-filled goatskins prevailed then as now, for Cartwright tells us,

"From the Island of Eden we returned to Mosul, we staid there eight daies, and so went down the river Tigris to Bagdat, or New Babylon, being carried not on boat, as down the river Euphrates, but upon certayne Zatanes or rafts, borne upon goates skins blowne full of winde like bladderis Which rafts they sell at Bagdat for fire, and carry their skins againe home upon Asses by land, to make other voyages down the said river."

The above, as might be expected, exactly accords with the present practice. The Author is here and there too tedious and minute, while in other places he is too brief and general in his descriptions. On the whole, his book is rather a dull one, but there is less on the subject of religion than we should have looked for in "The Preacher's Travels." The work is not especially rare, but it touches some points not adverted to by other writers.

CAUMPEDEN, HUGH.—The History of Kyng Boccus and Sydracke how he confounded his lorned men and in the syght of them dronke strong venym in the Name of the Trinite and dyd him no hurt. Also his dynynyte that he lerned of the Boke of Noe. Also his profycye that he had by Reuelacyon of the Aungell. Also the aunsweris to the questions of wisdome both morall and naturall with much worldly wysdome containyd in number cccxxij. Translated by Hugo of Caumpeden out of Frenche in to Englysshe.—[Colophon] Thus endeth the hystory and questyōs of kynge Boccus and Sydracke.—Prynted at London by Thomas Godfray. At the coste and chargo of daun Robert Saltwode mōke of saynt Austens at Cantorbury.  
*Cum privilegio regali.*

Warton (H. E. P. II. 408, edit. 8vo), Dibdin (Typ. Ant. III. 65), and others, have inconsiderately given 1510 as the date when this religious romance was printed, while the fact is that Godfray, whose name



it bears in the colophon, did not begin to employ a press until 1522 the type serves also to show that it was similar to that he used for his Chaucer in 1532

There is a confusion in the title page which has sometimes misled those who have spoken of the work without reading it, for it was not Kyng Boccus who "confounded his learned men," but Sydracke, and it was Sydracke who drank the poison which, by the blessing of the Trinity, did him no injury Sydracke too, of whose origin little or nothing is said, answered so satisfactorily the 362 questions in divinity, morality, natural history, &c put to him by King Boccus This he accomplished by the aid of the Holy Ghost, in addition to the conversion of all India to Christianity, although it afterwards relapsed to its ancient idolatry Warton quotes from a MS (Laud G 57) which materially differs from the printed copy, to which we have confined ourselves It thus opens

"Men may fynde in olde bokys,  
Who so therin lokys,  
Actes worthy of memory  
Full of knowlege and mystery,  
Wherof I shall shew a lytell joste  
That be fell ons in the Æest

"Ther was a Kynge that Boccus hyght,  
And was a man of moche myght  
His land lay by the greete ynde  
Bactorye hyght it as we fynde,  
After the tyme of Noe even  
Eyght hundred yere fourty and seven  
The Kynge Boccus hym be thought  
That he wolde haue a cytye wrought,  
His ennyes ther with to fere  
And agayn them to mayntayne his were  
Cheffy for a kynge that was his foo  
That moche of ynde longed vnto,  
His name was Garaab the Kynge  
Boccus tho purueyed all ihynges  
And shortly a towre began he  
There he wolde make a cytye,  
And was ryght in the incommynge  
Of Garabys lande the Kynge"

By "Garaby's land" we are perhaps to understand Araby, but the author's chronology is a little defective, since he makes all that he relates occur only 847 years after the time of Noah Boccus began his tower, but every night what he had done in the day was demolished, and "foure score and ix maysters," whom he consulted, could not discover the cause He casts them all into prison and sends for Sydracke, an old man who professes to be able to carry out the completion of

the tower. He converts Boccus to the true faith by shewing him "the umbre of the Trinity" in a vessel of water; but as his people are thereby enraged, they insist that Sydracke shall drink "stronge venym:" he consents to do so, and "it dyd him no hurt." Then follow the 362 questions which Boccus proposes to Sydracke, and the answers to them open the King's mind to the whole history of man's creation, and to the mystery of his redemption. Some of the doubts suggested by Boccus are only upon points of natural philosophy, as question 59—

"May eny woman bere mo  
Chyldren in hei at onys than two?"

and question 74,—

"Why are some men blake in towne,  
Some whyt and some browne?"

Other questions regard music and the sciences, as—

"The fyrst instrument who made it,  
And how came it in his wyt?"

to which Sydracke's answer is worth giving for its true poetry, in conception more than in words.—

"Of the chyldren of Noe  
Japhet, the yongest of the thre,  
He contrived it, and wrought  
As God it sent in his thought:  
And of the sound he it toke  
Of trees that the wynde shoke;  
And also of waters sounce  
That ran harde from hylles doune  
Some sounce was lowe and some hyc,  
And therof found he melody.  
An instrument he made anone  
That melody to worke upon."

We cannot at all agree with Warton that there is "no sort of elegance in the diction," when we read a passage like the above. Question 207 reads like a puzzler, but Sydracke answers it in terms that would have not been at all relished in the time of the Stuarts. the question is—

"Whether is hyer, as thou doyst understand,  
The Kynge, or the lawe of the lunde?"

To which the sage replies,—

"If the Kynge do agayne the lawe,  
Lawe shal hym deme with skyl and ryght:  
Than is the lawe above his myght,  
And breke he the lawe in eny thyng,  
He is not worthy to be kynge."

Afterwards the questions again become religious and polemical, as to whether Christ's disciples could work miracles—when Christ shall come to redeem the world, &c ? and under the last answer to Question 362, we read "The ende of the hystory" Here it is related that Boccus completed the tower in the name of the Trinity—that Garaab submitted and was converted, but that after the deaths of Boccus and Sydracke all went wrong again, and the people of India reverted to their old pagan faith and worship At the close "Hughe of Caumpeden" claims the whole as his translation, but, as far as English is concerned, it does not read as if the materials had been derived from any foreign source Dibdin speaks of an "Epilogue," but there is nothing so called by the writer, and the word "Finis" precedes the colophon This romance is not noticed by Ellis in his "Specimens"

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CENTURION.—The valiant and most laudable fight performed in the Straights, by the Centurion of London, against five Spanish Gallies Who is safely returned this present Moneth of May Anno D 1591 4to B L. 3 leaves

This tract, small as it is, was considered of sufficient importance to be entered at Stationers' Hall on the 15th May, 1591, by Andrew White, who, on the same day, also registered "a ballad of the same vycторыe" There is a wood-cut of a ship under sail on the title-page, and it occupies so much room that, if there were ever any stationer's name under it, it has been cut away The terms of the entry in the Registers are these —

"Andiewe White Entred unto him &c The wonderfull vyctorie obteyned by the Centuryon of London againste fyve Spanishe gallies, the 11<sup>th</sup> of Aprill, beinge Ester daye, 1591"

The tract itself gives the date of the fight "upon Ester day last, in the straights of Iebualtare," where the Centurion, of 45 men and boys, in company with three smaller vessels, which left her to her fate, was attacked during a calm by five galleys full of Spaniards "in every of the gallies (says the account) there was about five or sixe hundreth souldiours," but the meaning must surely be that there were 500 or 600 Spaniards in the whole, and not in each galley The enemy was beaten off with considerable loss after a determined resistance of five hours and a half

The name of the Captain of the Centurion was Robert Bradshawe,

and at the end of the pamphlet, after the word "Finis," we meet with the subsequent sort of attestation to the truth of the narrative: "Present at this fight, Maister John Hawes, Marchant, and sundry other of good account." One of the companions of the Centurion, the Dolphin, was afterwards attacked by the Spaniards and blown up.

We are enabled to give three stanzas of the ballad from a broadside fragment: the whole, though we have never met with it, may be in existence, and what follows will be sufficient for identification:—

"Come hsten noble mariners  
And I a tale will tell  
Of how the bold Centurion  
The Spaniards did refell  
*Rowe well ye mariners.*

"She had but five and forty men,  
The Spaniards many hunderd,  
And if they gain'd the victory,  
The ship they would have plunderd.  
*Rowe well, &c.*

"The Spaniards rowd in gallics five;  
No breath of wind did blow,  
But still the bolde Centurion  
Most bolilly met the foe.  
*Rowe well, &c."*

The above must have been sung to the popular old tune of "Row well, ye Mariners," but we have seen various sea-songs, of different measures, to the same air.

CHALKHILL, JOHN.—Thealma and Clearchus. A Pastoral History in smooth and casie Verse. Written long since by John Chalkhill Esq. an Acquaintant and Friend of Edward Spencer.—London: Printed for Benj. Tooke &c. 1688. 8vo. 87 leaves.

This poem, in couplets, was edited by Izaak Walton, and his brief preface is dated May 7, 1678, but the work did not come from the press until five years afterwards. It is a circumstance not noticed by Sir John Hawkins in his life of Walton, nor in other authorities, that Spenser's Christian name is sometimes mistakenly given on the title-page, Edward instead of *Edmund*: such is the case with the copy before us. The volume is preceded by lines from the pen of Thomas Flatman, dated June 5, 1683, about six months before Walton's death,

on the 15th of December, 1683, in his ninety-first year The second Earl of Bridgewater seems to have been an attentive and an admiring reader of Chalkhill's poem, and has corrected errors of the press in various parts of it

There is some reason for assigning to Chalkhill a collection of small poems under the title of "*Alcibia, Philoparthen's loving Folly*," which was first printed in 4to 1613, in a volume with Marston's "*Pygmalion's Image*," and "*The Love of Amos and Laura*" The last of these is dedicated to Iz Wa or Izaak Walton, which connects him with the publication, and at the end of the first piece are the initials I C, which perhaps were those of John Chalkhill There were subsequent editions of "*Alcibia*" in 8vo 1619 and 4to 1628, and it certainly deserved considerable popularity for the "smooth and easy verse" in which it is written, a quality imputed by Walton to Chalkhill's poetry The author of "*Alcibia*" gives himself Philoparthen as his poetical name, and to him an epistle preceding the poems is addressed, headed, "*A Letter written by a Gentleman to the Author his Friend*," signed Philaretus this may possibly have been Walton, who, nearly sixty years afterwards, edited "*Thealma and Clearchus*" The principal part of "*Alcibia*" consists of what I C is pleased to call "*Sonnets*," or short pieces in six-line stanzas, often unconnected excepting in the general subject A specimen or two may be not improperly subjoined —

"What thing is Love? A Tyrant of the minde,  
Begot by hate of youth, brought forth by sloth,  
Nurst with vain thoughts and changing as the wind,  
A deepe dissembler void of faith and troth  
Fraught with fond errors, doubts, despite, disdain,  
And all the plagues that earth and hell containe

"What thing is Beauty? Natures dearest minion,  
The snare of youth, like the inconstant Moone  
Waxing and wayning, error of opinion,  
A mornings flowre that withereth ere noone  
A swelling fruit, no sooner ripe then rotten,  
Which sicknesse makes forlorne, and time forgotten "

Not a very inconsiderable portion of "*Alcibia*" is in couplets, and the style, in more than one respect, reminds us of the versification of "*Thealma and Clearchus*" The following lines are from a division of the work called "*Love's accusation at the Judgment-seat of Reason*" it forms part of "*the Author's evidence against Love*" —

"It's now two yeares (as I remember well)  
Since first this wretch, sent from the neather hell

To plague the world with new-found cruelties,  
 Under the shadow of two christall eyes  
 Betraid my sense; and as I slumbring lay  
 Fellowously convey'd my heart away,  
 Which most unjustly he detain'd from mee,  
 And exercis'd theron strange tyranny  
 Sometime his manner was to sport and game,  
 With bry's and thorns to raise and pricke the same,  
 Sometime with nettles of desire to sting it,  
 Sometime with prisons of despaire to wring it.  
 Sometime againe he would annoynt the sore  
 And heale the place that he had hurt before;  
 But hartfull helps and minustred in vaine,  
 Which served only to renew my paine.  
 For, after that, more wounds he added still,  
 Which pierced deepe, but had no power to kill.  
 Unhappy med'cine, which, in stead of cure,  
 Gives strength to make the patient more indure!"

Although perhaps no particular resemblance can be pointed out, yet in "Thealma and Clearchus" we observe the same flow of the verse, and so great a similarity of pause and rhythm, as, combined with other circumstances, to make it probable that both that work and "Aleitha" were from one pen.

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CHAMBERLAIN, ROBERT.—Jocabella, or a Cabinet of Conceits.  
 Whereunto are added Epigrams and other Poems by  
 R. C. &c.—London, Printed by R. Hodgkinson for Daniel  
 Frere &c. 1640. 12mo.

A jest book of very rare occurrence, and especially recommended to notice by one of the "Conceits" applying to, and naming, Shakespeare.

The above printed title-page is preceded by an engraved one, "J. R. fecit," representing Mercury and the Fates in the foreground, and a champaign country with a river in the background: underneath the plate is this couplet.—

"The Featherd God doth by his mirth betray  
 The Fatall huswives of or. lives to play."

The dedication to Mr. John Wild is subscribed Robert Chamberlain, probably the author of "Nocturnal Lucubrations," 1638, and "The Swaggering Damsel," a comedy, 1640, of whom little is known excepting that he was of Exeter College. After a short address "to the Reader" begins "Jocabella, or the Cabinet of Conceits," numbered

from 1 to 459, followed by a few poems, only interesting on account of their temporary application. One is "On the new fashion'd coats without sleeves, called Rockets," another "On the new fashion'd high-crown'd hats," a third "On the new fashion'd long cuffes," a fourth "On Mr Nabbes his Comedie called the Bride," and a fifth "On the Swines-fac't Lady." Two commendatory copies of verses, signed "C G Oxon" and "T R," most unusually placed at the end, conclude the small volume.

The mention of Shakespeare is met with in the Concert numbered 391, and it is this —

"One asked another what Shakspeares workes were worth, all being bound together? hee answered, not a farthing not worth a farthing, said he, why so? He answered, that his playes were worth a great deale of money, but he never heard that his workes were worth anything at all."

At the time the above was printed Shakespeare's Plays had been published twice 'bound together,' viz, in 1623 and 1632. All the "Concerts" are necessarily short, but some of them, as might be expected, have little point. The following illustrates a well-remembered passage in Butler's Hudibras, published more than 20 years afterwards. It is numbered 69 —

"A gentleman going to take horse was observed to have but one spur, and being asked the reason, answered, that if he could make one side of his horse goe, he made no question but the other side would goe along with it."

Number 83 only gives in prose what on a previous page (21) we have seen in verse —

"A Schoole-master, upon a bitter cold day, seeing one of his Scollers extremely benumb'd, asked him what was the Latin for cold? he answered, ô Sir, I have it at my fingers ends."

The next we shall quote has little point, but it relates to an interesting topic—the employment, until the Restoration, of male actors on the stage to sustain the parts of women. It is numbered 122 —

"A Gentleman meeting a stage player in a great sicknes time, who had formerly plaid womens parts, told him he was growne grave, and that he began to have a beard. the other answered, while the grasse grows the horse did starve, meaning, because there was then no playing, and therefore he did let his beard grow."

While the plague prevailed in London no performances were allowed at the theatres. These are a fair specimen of the whole work. According to Anthony Wood, Chamberlain did not go to Oxford until 1637, when he was thirty years old. If so, "Jocabella" must have been collected, and perhaps printed while he was still at College.

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CHAPMAN, GEORGE.—Petrarch's seven Penitential Psalms, paraphrastically translated. With other Philosophicall Poems, and a Hymne to Christ upon the Crosse. Written by George Chapman. [Mottos from Arri. Epict.]—London, Imprinted by Matthew Selman dwelling in Fleetestreete neare Chancerie Lane. 1612. 8vo. 50 leaves.

This is one of the scarcest of Chapman's productions, and we have never seen more than three perfect copies of it. Warton (H. E. P. iv. 275) only knew of it from the Stationers' Registers, where it was entered the year before it was published; and Dr. Bliss (Ath. Oxon. II. 579), supplying the omissions of Wood, was obviously not aware of the existence of a most beautiful exemplar in the Bodleian Library: he cited the entry at Stationers' Hall exactly as he found it in Warton. The title page above quoted gives us no information respecting what is, on some accounts, the most interesting portion of the small volume, viz. a number of miscellaneous original poems, of which we shall speak presently.

The dedication is to the then Master of the Rolls, Sir Edward Phillips, requesting him to read the book "at his emptiest leisure," Chapman excusing himself for not addressing it "to his most gracious and sacred patron" Prince Henry, on the ground that he destined for him his great work, the translation of Homer. Then begin the paraphrastic versions of Petrarch's seven penitential Psalms: I. *Heu mihi misero.* II. *Invocabo quem offendi.* III. *Miserere Domine.* IV. *Recordari libet.* V. *Noctes meæ in mærore transeunt.* VI. *Circumvallarunt me inimici.* VII. *Cogitabam stare.*

He gives another, and what he terms a stricter, version of the first Psalm, but it is the only one he so treats. The paraphrase of the first stanza is this:—

"O me wretch! I have engag'd  
My Redeemer, and engag'd  
My life, on death's slow foote presuming:  
I have broke his blessed lawes,  
Turning, with accursed cause,  
Saving love to wrath consuming."

"More strictly translated" it stands or follows —

"O me accurst! since I have set on me  
(Incens'd so sternely) my so meeke Redeemer,  
And have bene proud, in prides supreme degree,  
Of his so serious law a sleight esteemer."



Chapman admits, as all must allow, that his style is sometimes "harsh," and we may add that it is often obscure, from a struggle to bring his weighty and expansive thoughts into as small a compass of words as possible. His "Hymne to our Saviour on the Cross" begins

"Haile, great Redeemer ! man and God all haile !  
Whose fervent agonie tore temples vaile,  
Let sacrifices out, daile Prophetes  
And miracles and let in for all these  
A simple pietie, a naked heart  
And humble spirit, that no lesse impart  
And prove thy Godhead to us, being as rare,  
And in all sacred powre as circulare "

In reference to the words "A simple pietie," Chapman adds this note — "Simplicitie of pietie, and good life answerable to such doctrine, in men, now as rare as miracles in other times, and require as much divinitie of supportation." The divines of his day were not much in favour with him, for he proceeds afterwards,

"Thou couldst have come in glorie past them all,  
With powre to force thy pleasure, and empale  
Thy Church with brasse and Adamant, that no swine,  
Nor theeves, nor hypocrites, nor fiends divine,  
Could have broke in, or rooted, or put on  
Vestments of pietie, when their hearts had none, "

upon which he subjoins this note — "Such as are our divines in possession, and in fact devils, or wolves in sheepes clothing."

Elsewhere he thus applies the mythological fable of Narcissus —

"Hence came the cruell fate that Orpheus  
Sings of Narcissus, who being amorous  
Of his shade in the water (which denotes  
Beautie in bodies that like water flotes)  
Despis'd himselfe, his soule, and so let fade  
His substance for a never-purchast shade  
Since soules of their use ignorant are still  
With this vile bodies use, men never fill "

This is obscure. He draws up the moral of his whole hymn in the following couplet, placed at the end, and marked by Italic type

*"Complaine not, whatsoever Need invades,  
But heavnest fo: tunes beare as lightest shades "*

We must now make a few quotations from the third portion of the book, consisting chiefly of original pieces, which Chapman was too modest to announce on the title page. After translating "Virgil's Epigram of a good man" and others, he gives a few epigrams of his own, as,

*Of Learning.*

"Learning is the Art of good life they, then,  
That lead not good lives are not learned men."

Rather too severe a test, but a logical conclusion, admitting the premise.

*Of Attire.*

"In habite, nor in any ill to th'eie,  
Affright the vulgar from Philosophie,  
But as in lookes, words, workes men witness thee  
Comely and checklesse, so in habite be."

We conclude with a piece, entitled,

*Of great Men.*

"When Homer made Achilles passionate,  
Wrathfull, revengefull, and insatiate  
In his affections, what man will denie  
He did compose all that of industrie?  
To let man see that men of most renowne,  
Strongst, noblest, fairest, if they set not downe  
Decrees within them for disposing these  
Of judgement, resolution, uprightness,  
And vertuous knowledge of their use and ends  
Mishaps and miseries no lesse extends  
To their destruction, with all that they priske  
Then to the poorest and the most despise."

As no bibliographer has ever made an extract from this rare volume, and some have not even mentioned it, we have thought it right to go more into detail regarding it.

CHAPMAN, GEORGE.—Homer Prince of Poets: Translated according to the Greeke, in twelue Bookes of his Iliads. By Geo. Chapman. *Qui nil molitur ineptè*.—At London printed for Samuel Macham. n. d. fol. 126 *leaves*.

The title-page is engraved by W. Hole: on either side is a figure of Achilles and Hector, and at the top a head of Homer, supported by Vulcan and Apollo, with this motto:

Mulciber in Trojam, pro Troja stabat Apollo.

At what precise date these twelve first books of the Iliad came out cannot be ascertained, as no year is mentioned in any part of the volume. "Seven Books of the Iliads" and "The Sheld of Achilles" appeared in 1598, and the remaining five books were not added to the seven and printed, at all events, till 1603, as they are dedicated in verse, and at length, to Prince Henry: to this in some copies, (as

in the present), a sonnet to Queen Anne is subjoined, but the leaf does not belong to the regular series of the signatures. It is followed by an interesting address "to the Reader," where Chapman thus adverts to the general principles of translation

"Which how I have in my conversion prov'd,  
I must confesse, I hardly dare referre  
To reading judgements, since so generally  
Custome hath made even th' ablest agents erre  
In these translations all so much apply  
Their paines and cunnings word for word to render  
Then patient Authors, when they may as well  
Make fish with foule, camels with whales engender,  
Or their torgues speech in other mouths compell  
For even as different a production  
Asks Greeke and English, since, as they, in sounds  
And letters shun one form and unison,  
So have their sense and elegancie bounds  
In their distinguisht natures, and require  
Onely a judgement to make both consent  
In sense and elocution, and aspie  
As well to reach the spirit that was spent  
In his example, as with art to pierse  
His grammar and etymologie of words"

Of the capabilities of English he remarks farther on

"And for our tongue, that still is so empayrde  
By travailing linguists, I can prove it cleere  
That no tongue hath the Muses utterance heyrd  
For verse, and that sweet musique to the eare  
Strooke out of rime, so naturally as this  
Our monosyllables so kindly fall  
And meete, opposde in rime, as they did kisse  
French and Italian, most immetricall  
Their many syllables in harsh collision  
Fall as they brake then necks their bastard rimes  
Saluting as they justl'd in transition,  
And set our teeth on edge, nor tunes nor times  
Kept in their falls And, methinkes, then long words  
Shewe in shorte verse, as in a narrow place  
Two opposites should meet with two-hand swords,  
Unwieldily, without or use or grace"

What he says of English is certainly in a great degree true, but few will agree in this extraordinary opinion of Italian for the purposes of poetry. It is to be observed that, in 1598, Chapman employed the ten-syllable heroic measure, but he subsequently unfortunately adopted the fourteen-syllable long verse. The reason for the change he does not explain, but the consequence of it was the addition of epithets and expletives to make out the verse, sometimes without strengthening the sense. The volume is terminated by fourteen sonnets, addressed to the Duke of Lennox, Lord Chancellor Ellesmere, the Earl of Salisbury, the Earl of Suffolk, the Earl of Northampton, Lady Arabella

Stuart; the Countess of Bedford; the Earl of Sussex; the Earl of Pembroke; the Earl of Montgomery; Lord Lisle; Lord Wotton; the Earl of Southampton; and Prince Henry. They are here enumerated, because sometimes there is a difference in this respect, and one copy now before us has two additional sonnets to Lady Montgomery and Lady Wroth: it was presented by the author to Sir Henry Crofts, and contains some emendations in the handwriting of the poet, such as the misprint of "a dance" for *advance*, in the first line of p. 215.

The two sonnets to Lady Montgomery and Lady Wroth, which do not usually occur, possess no greater merit than the other complimentary poems of the same kind. They were inserted on a separate leaf, each sonnet occupying a whole page, and were probably an after-thought by the translator. Spenser was the beginner of this practice of adding supplementary Sonnets.

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CHAPMAN, GEORGE.—The Iliads of Homer, Prince of Poets.

Never before in any language truly translated. With a comment on some of his chief places. Donne according to the Greeke by Geo. Chapman. At London printed for Nathaniell Butter. n. d. fol. 189 *leaves*.

This title-page is a larger engraving, but of the same design (with trifling variations) as that to the twelve books. It is also by W. Hole.

The date of publication is here again a matter of conjecture, but it may be assigned to the year 1611 or 1612. The volume consists of the whole of the Iliad, and the dedication to the twelve books to Prince Henry is re-published. To it succeeds a sonnet, printed for the first time, upon the anagram of Henry Prince of Wales, and the sonnet to the Queen. Next we have the address in verse to the Reader, as before the twelve books, with a prose preface, which contains the following remarkable passage:—

"If I have not turned him in any place falsly (as all other his interpreters have in many, and most of his chief places): if I have not left behind me any of his sentence, elegancie, height, intention and invention: if in some few places (especially in my first edition, being done so long since, and following the common tract) I be something paraphrasticall and faulty, is it justice in that poore fault (if they will needs have it so) to drowne all the rest of my labour? But there is a certaine envious Windsucker that hovers up and downe, laboriously engrossing al the aire with his luxurious ambition, and buzzing into every care my detraction; affirming I turne Homer out of the Latine onely &c. that sets all his associates, and the whole rabble of my

maligners on their wings with him to beare about my empaire, and poyson my reputation One that, as he thinke whatsoever he gives to others he takes from himselfe, so whatsoever he takes from others he addes to himselfe One, that in this kinde of robbery doth, like Mercurie, that stole good and supplied it with counterfeit bad still One, like the two gluttons, Phylloxenus and Gnatho, that would still emptie their noses in the dishes they loved, that no man might eate but themselves, for so this Castrill, with too hote a liver and lust after his owne glorie, and to devoure all himselfe, discourageth all appetites to the fame of another, I have stricken—single him as you can ”

Some of the critics upon Ben Jonson would have “singled him,” but the sonnet to Lady Montgomery, referred to in the preceding article, shows incontestably that Chapman and Jonson were on the most friendly terms It seems likely that Marston was the poet alluded to, because he was afflicted with an envious turn of mind Chapman apologises for the imperfectness of his “first edition,” by which we are perhaps to understand the twelve books published after 1603, and not the seven books printed in 1598 In this complete translation of the *Iliad* he very materially altered the first book, and the second as far as the catalogue of ships, after which Chapman adhered pretty closely to his earlier (not earliest) version To every book he added a “Commentarius,” partly perhaps to counteract the assertion of the “envious windsucker,” that he had “turned Homer out of Latin only ” He terminates the whole with the following brief address to his book, which, in the subsequent edition of the *Iliad* and *Odyssey* together, was omitted —

“Thus farre the Ilian Runes I have laid  
Open to English eyes in which (repaid  
With thine owne value) go, unvalu’d Booke,  
Live and be lov’d If any envious looke  
Hurt thy cleare fame, learne that no state more his  
Attends on vertue, then pm’d Envious eye  
Would thou wert worth it that the best doth wound,  
Which this age leedes, and which the last shall bound ”

It appears by what Chapman says in prose afterwards, that he translated the last twelve books in less than fifteen weeks From a passage in his “*Euthymia Raptus*, or the Tears of Peace,” 4to 1609, we learn that Prince Henry had laid his injunctions upon the poet to complete his version of the *Iliad*

“In venturing this delay of your command  
To end his *Iliads*,” &c

are his words, in what Chapman entitles *Corrolarium ad Principem* For the purpose of finishing the undertaking with as little delay as possible, Chapman retired to Hitching, where his family appears to

have been settled, and W. Browne in his *Britannia's Pastorals* (1616), Book II. Song 2, calls him

“The learned Shepherd of fair Mithing Hill.”

In his address to the reader before his translation Chapman promises a separate “Poem of the Mysteries revealed in Homer.” We are not aware that anything of the kind was published by him, but perhaps it afforded him pleasant occupation in his old age.

CHAPMAN, GEORGE.—The Crowne of all Homers Worckes, Batrachomyomachia, or the Battaille of Frogs and Misc. His Hymns and Epigrams. Translated according to the originall by George Chapman.—London, Printed by John Bill, &c. n. d. folio. 101 *leaves*.

The high reverence Chapman felt for the art in which he spent a long life seems to have increased with his age, and probably one of the latest undertakings upon which he was engaged was this completion of the translation of the works of the greatest Grecian poet. He tells the Earl of Somerset in the dedication.—

“Kings may, perhaps, wish even your beggars voice  
To their eternities—how skould a choice  
Soever now it lies; and, dead, I may  
Extend your life to light's extreamest raine.  
If not, your Homer yet, past doubt, shall make  
Immortall, like himself, your bounties stake  
Put in my hands to propagate your fame :—  
Such virtue reigns in such united name ”

The preceding lines, with others not always so intelligible, follow an engraved title-page by Will: Pass, containing a portrait of Chapman at the bottom, and above, Homer crowned by Apollo and Minerva, with Mercury standing between them, at the back of the chair in which Homer is seated. To the dedication is added in prose: “The occasion of this impos'd Crowne,” after which the version of *Batrachomyomachia* commences, followed by Hymns to Apollo, Hermes, Venus, Bacchus, Mars, Diana, &c. After these come “Certaine Epigrammis and other Poems of Homer,” including the various imputed fragments: four lines, to the Fisher-boys who pleased Homer with riddles, terminate the whole, and we there read, “The end of all the endlesse works of Homer.” Four pages are subjoined in which Chapman speaks in his own person :—

"The worke that I was borne to doe is done  
 Glo'ry to him, that the conclusion  
 Makes the beginning of my life ' and never  
 Let me be said to live, 'till I live ever " &c

It thus concludes —

"For me, let just men judge, by what I show  
 In Acts expos'd, how much I erre or knowe,  
 And let not Envie make all worse then nought  
 With her meane headstrong and quite braneles thought  
 Others for doing nothing giving all,  
 And bounding all worth in her bursten gall

"God and my deare Redeemer rescue me  
 From men's immane and mad impietie,  
 And by my life and soule (sole knowne to them)  
 Make me of Palme or Yew an anadem  
 And so, my sole God, the thince sacred Time,  
 Beate all th' ascription of all me and mine "

Chapman winds up by a short Latin prayer in a similar spirit. It is to be observed that in his version of the *Batrachomyomachia*, he uses the Greek names given to the Frogs and Mice, inserting literal translations of them in the margin.

It is conjectured that this work was printed about 1624. Chapman was then sixty-five years old, having been born in 1559, five years before Shakespeare. He died in 1634.

We have already mentioned Chapman's retirement to Hitching, Herts. he must have had relations resident there, for in Nov. 1619 Thomas Chapman presented a petition to Prince Charles for the Bailiwick of Hitching, of which he had been deprived by the Earl of Salisbury. On 30th Nov. this petition was referred to the Chancellor and Commissioners of the Prince's revenue. See Harl. MS. No. 781. At an earlier period of his life George Chapman "poet" had lived in Southwark. He was then, 1598, writing plays for the theatres in the neighbourhood.

CHARLES THE FIRST — The true Effigies of our most Illustrious Sovereigne Lord, King Charles, Queene Mary, with the rest of the Royall Progenie. Also a Compendium or Abstract of their most famous Geneologies and Pedegrees, expressed in Prose and Verse. With the Times and Places of their Births — Printed at London for John Sweeting &c. 1641. 4to. 10 leaves.

This production contains eight portraits, viz., 1, Charles I., a kit-cat

in an oval, without any engraver's name, but probably by Hollar; 2, Henrietta Maria, a kit-cat in an oval, by Hollar; 3, Prince Charles, a half-length in an oval, without any engraver's name, but dated 1641, and perhaps by Hollar; 4, Mary, Princess of Orange, a whole length, by Hollar; 5, Prince James, playing at tennis, a whole length, by M. Meisan; 6, Princess Elizabeth, a whole length, by Ro Vaughan; 7, Princess Anna, a whole length, with "J. v. L. f." at the corner; 8, a plate, representing at the top the infant Prince Charles dead, and at the bottom Prince Henry Duke of Gloucester in long clothes, without the name of any engraver.

The work is without preface, dedication, or any kind of introduction, and to the verses belonging to the portraits no name is attached; in truth, they were not worth owning. The following, entitled *Maria Regina*, are a favourable sample of the rest:—

"Within the substance of this figure here  
The Graces and the Vertue[s] do shine cleare:  
The Godesses, the Muses, all agree  
That in her brest their residence must be.  
From Juno her majestique mind she gain'd;  
From Citherea beauty she attam'd;  
Minerva (Pallas) hath inspu'd her heart  
With courage in regarding aimes and art.  
Apollo with his radient rayes divine  
Inclin'd hir favour to the Sisters Nine,  
And for a blessing to this happy land  
Shee's largely graced by th' Almightyes hand  
To be a fruitful vine, whose branches may  
Spread gloriously, as farre as Phœbus raie  
In goodnesse, greatnesse, and in true content  
May she and they be supereminent"

The verses face the portraits, with the exception of the last lines upon Prince Charles, who was born and died on the 13th of May, 1629.

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CHAUCER, GEOFFREY.—The woorkes of Geffrey Chaucer, newly printed with diuers addicions, whiche were neuer in printe before: With the siege and destruccion of the worthio citee of Thebes, compiled by Ihon Lidgate, Monke of Berie. As in the table more plainly dooth appere. 1561. fol. B. L. 388 *leaves*.

This edition, said to have been edited by Stow although his name is nowhere found in it, was printed by John Kyngston in 1561, the colophon being, "Imprinted at London, by Ihon Kyngston, for Ihon



Wight, dwellyng in Poules Churchyarde Anno 1561" On the title-page is a large shield of Chaucer's arms, with this couplet underneath it

"Vertue florisheth in Chaucer still,  
Though Death of hym hath wrought his will"

This is followed by Thynne's dedication to Henry VIII, and the Table with "eight goodlie questions, with their answers," &c "The Caunterburie tales," and "The Romaunt of the Rose," have distinct titles in this impression

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CHAUCER, GEOFFREY —The Workes of our Ancient and learned English Poet, Geffrey Chaucer, newly Printed, &c —London, Printed by Adam Islip Ann Dom 1602. fol 414 *leaves*

This is Thomas Speght's second edition (the first had appeared in 1598), and his dedication to Sir Robert Cecil follows a plate headed, "The Progenie of Geffrey Chaucer," with the full length of the poet in the centre In an address "to the Readers" Speght acknowledges his obligations to Francis Thynne, who, besides his aid in preparing the work, contributed some lines "Upon the picture of Chaucer," which precede the life After the life comes a new general title to "The Workes of Geffrey Chaucer," &c with the identical wood-cut of Chaucer's arms which had been used by John Kyngston in 1561 On the earliest title is given a list thus headed "To that which was done in the former Impression, thus much is now added," containing a statement of the improvements in this impression The principal of these is the addition of "the Treatise called Iacke Upland," and "Chaucer's A B C, called La Priere de Nostre Dame"

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CHETTEL, HENRY.—Englands Mourning Garment Worne heere by plaine Shepheards, in memorie of their sacred Mistresse, Elizabeth &c. To which is added the true manner of her Emperiall Funerall With many new additions, being now againe the second time reprinted &c, After which followeth the Shepheard's Spring-Song for

entertainment of King James &c.—Imprinted at London for Thomas Millington &c. 1603. 4to. 24 *leaves*.

The variations between the present and the first impression (which came out without date) are not very material: the principal addition consists of a list (preceding "the Shepherd's Spring Song") of the twelve barons who carried "banneroles" at the funeral of Queen Elizabeth. There is, however, an omission of some importance, for in the first edition (without date) on sign. F 3, is found a note "to the Reader," signed by the author, Henry Chettle. it relates to the errors of the press, which, being subsequently corrected, it was probably considered not necessary to reprint.

The dedication is "to all true lovers of the right generous Queene Elizabeth;" and the tract commences with a dialogue in verse between Thenot and Colin, the author figuring himself under the latter name, although, as he mentions (when quoting Spenser on sign. D), it had been borne by Spenser. A sort of laudatory historical discourse follows, and forms the principal subject, but near the centre is a very interesting poem, in which Chettle reproaches all the principal poets of the day with their silence in offering tribute to the dead Queen, while some of them were so eager to pay their court to the living King. Daniel, Warner, Chapman, Ben Jonson, Shakespeare, Drayton, and Dekker, are all distinctly pointed at, although their names are not inserted. Of Shakespeare he speaks as follows by the name of Melicert, whom, on sign. B 3, he had already introduced:

"Nor doth the silver tongued Melicert  
Drop from his honied Muse one sable teare  
To mourne her death that graced his desert,  
And to his laies open'd her royal eare.  
Shepherd, remember our Elizabeth,  
And sing her rape done by that Tarquin Death."

Chapman is spoken of as Corin "that finish'd dead Musæus gracious song." Ben Jonson is called, "our English Horace;" and Dekker, (Ben Jonson's adversary), "quick Anti-Horace:" with the last he couples "young Mælibee his friend," a name not easily appropriated; and Henry Petowe, who, in 1598, had printed "the second part of Hero and Leander," and is, therefore, styled by Chettle "Hero's last Musæus." Daniel is distinguished as "the sweetest song-man of all English Swains," and Warner, author of *Albion's England*, as having "sung forty years the life and birth" of Queen Elizabeth. Drayton is distinctly charged with having welcomed James on his accession, before he had deplored the loss of Elizabeth.

"The Shepherd's Spring Song," in gratulation of James I, occupies the four last pages, and is smoothly written, but it has little other recommendation the following is one of the earlier stanzas, where Colin is endeavouring to rouse the sleeping shepherds

"The gray eyde morning with a blushing cheeke,  
Like England's royal rose, mixt red and white,  
Summons all eies to pleasure and delight  
Behold, the evenings dewes doe upward reeke,  
Drawn by the Sun, which now doth gild the skie  
With his light-giving and world-cheering eie"

In both editions the word "blushing" in the first of these lines is printed "blustring," but it is an easy and an obvious error

Besides the two editions bearing the name of Millington, it appears from the books at Stationers' Hall, that Matthew Lawe had pirated "England's Mourning Garment," in consequence of which he was ordered by the Court of the Company to bring all the copies in, and to pay a fine of 20s This circumstance has only recently come to our knowledge, but we copy the following from the original record

"7 Junij 1603 Math Lawe Yt is ordered that he shall presently pay xxs for a fine for printinge, contrary to order, a book called England's mourning Garment, beinge Thomas Millington's copie, and that he shall bring into the hall, as forfayted by thordonance, all such numbers of the said bookes as now remayne in his hand unsold, which he say are 100 ——— xxs pd xvs"

In a note to the above it is added, that Lawe "brought in three quarters, or thereabouts," and that "five shillings of the fine had been given back to him" No copy bearing Lawes name is known, so that we may presume they were all destroyed

CHRIST'S BLOODY SWEAT — Christ's Bloodie Sweat, or the Sonne of God in his Agonie By I F — London Printed by Ralph Blower, and are to be sold at his house upon Lambert Hill 1613 34 *leaves*

We are unable to speculate who was the pious author of this very rare poem his initials I F might belong either to Ford or Fletcher, but the style is altogether unlike theirs, and the writer's minute acquaintance with Scripture (constantly quoted in his margin), together with the general force of his expressions, and unhesitating creed, would lead to the supposition that he was a zealous puritanical divine The

dedication is to the Earl of Pembroke, but it contains nothing to clear up the doubt; and the address "to such as shall peruse this booke" only speaks of the manner in which, in his day, "poetry was in every way made the herauld of wantonnesse," so that "there is not now any thing too uncleane for lascivious rime." Yet I. F. owns, near the commencement of his poem, that he had himself "spent his best days in thriftless verse," and, being so practised, we may be surprised at the number of his faulty measures. These defects may in part be owing to the printer, whom he blames, and in the very passage we have last quoted "thriftless" is misprinted *thirstless*: in other places we have *sinns* for "sums," *anger* for "angry," and *wrath* for "breath," which, and more, are left for the discovery of the reader, no list of errata being furnished. I. F. represents the Saviour as thus explaining to him personally the cause of the "bloody sweat" which gives title to the poem: he is speaking of his divine Father;

"The charge of whose hot wrath so fearefull was,  
As against Nature chang'd my sweate to bloud,  
Which, trickling downe my cheekes uppon the grasse,  
Well tould the agony whereim I stood -  
An agony, indeed, whose trembling heate  
Powr'd out the wonder of a bloudy sweate."

The whole production consists of 319 such stanzas as the above, and we must own, in spite of the talents and ingenuity of the author, that many parts are wofully wearisome: he does not attempt any flights of imagination, but ties himself down to the language and incidents of the New Testament, with various references to the Old. When we read the following stanza, with its allusions to the stage, we fancied for the moment, that the poem might have been by John Ford, the dramatist, but it was later in his career that he wrote productions of a pious and moral character, and in other respects the language is unlike that which he would have been likely to employ:

"He died, indeed, not as an actor dies,  
To die to-day and live again to-morrow,  
In shew to please the audience, or disguise  
The idle habit of inforced sorrow:  
The Crosse his stage was, and he plaid the part  
Of one that for his friend did pawne his heart."

Near the close the author supposes a parent to relate to his child the story of God's mercy and man's salvation, introducing it thus simply and prettily.

"In after-times, when in the winters cold  
Folkes use to warme them by their nightly fires,  
Such parents as the time of life termes old,

Wasting the season, as the night requires,  
 In stead of tales, may to their children tell  
 What to the Lord of Glorie once befell "

The writer has not Father Southwell's impassioned fervour and eloquence, but his convictions, of a different character, are as strong, and his faith as courageous

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CHURCHYARD, THOMAS —A Myrrour for man where in he  
 shall see the myserable state of thys worlde

The above is the whole of the heading, for the three leaves of which the piece consists have no title-page, but the following is the colophon, showing that it was printed in the reign of Edward VI —

" God save the Kyng,  
 "Imprynted at London by Roberte Toye, dwellynge in Paules churchye yerde  
 at the sygne of the Bell *Cum privilegio ad Imprimentum Solum*"

Neither Ames, Herbert, nor Dibdin include it among the productions of Toy's Press. The author, in his old age, claimed to have commenced writing while Edward VI was on the throne, and he continued it until two years after the accession of James I, exceeding half a century of authorship. He seems nearly all his life to have been a struggler against poverty, and much of what he says in this his earliest known performance is directed against the great and wealthy. Such is the case with the two following stanzas, which we insert as a specimen of a work of only 172 lines —

" Some men have treasure and hartes ease at wyll,  
 Yet ever wysching, and neare hath theyr fyll  
 Soch fylthy lucre enbraceth theyr hartes,  
 So that thei may have, thei force not who smartes,  
 And though they have all, yet for more they gape  
 They drinke both the wyne, and lokes for the grape,  
 Whych maketh the poore ryght sore to lament,  
 For they haue nothing but dobbel rent

" They wold wyn theyr fode wyth labour and sweat,  
 Yet all wyll not helpe, theyr rent is so great,  
 And where they were wont to upholde a plowe,  
 Now scarce can they fynd the grasse for a cowe  
 Theyr childrē do watche as haukes for their praye,  
 Yet can they not get one good meale a daye  
 Soch woful morninge as is in Englande  
 Was never before, I dare take in hande "

The lines, as the reader will perceive, are couplets, but they were printed by Toye as eight-line stanzas. "Fms quod Thomas Churschard" is misprinted at the end, for, with all his subsequent peculiarity of spelling, he never so wrote his name

CHURCHYARD, THOMAS.—The Contention bettwyxe Churchyard and Camell, vpon Dauid Dycers Dreame sett out in suche order, that it is bothe wyttye and profytable for all degryes. Rede this littell comunication betweno Churchyarde: Camell: and others mo. Newlye Imprinted and sett furthe for thy profyt gentyll Reader.—Imprinted at London by Owen Rogers for Mychell Loblee dwelynge in Paulls churchyard. Anno M.D.LX. 4to. 28 *leaves*.

Nobody has yet given, at all correctly, either the title or contents of this rare book: it was reprinted in 1565, but we never heard of more than one copy of each edition. In his "Chance," printed in 1580, Churchyard informs us that many of these productions were "written in the beginnyng of Kyng Edwardes raigne," and most of the original broadsides (for in that form the various pieces first appeared) are in the library of the Society of Antiquaries. The subjoined is an accurate list of all that were republished in a collected form in the work under consideration:—

- 1 The Preface (probably by Churchyard, but without signature).
- 2 Daui Dycers Dreame.
- 3 To Dauid dicars when.
- 4 A Replication vnto Camels Obiection.
- 5 Camels Reioindre to Churchyarde.
- 6 The Surreioindre vnto Camels reioindre.
- 7 A Decree betwene Churchyarde and Camell.
- 8 Western Wyll vpon the debate betwixte Churchyarde and Camell.
- 9 Daui Dikers dreame (an enlargement of No. 1, adding to it twice as much).
- 10 Of such as on fantesye decree and discus: on other mens workes, lo Ouides tale thus (This is the contest of Pan and Apollo, subscribed T. Hedley).
- 11 A supplication vnto mast. Camell (subscribed "Your daily Belman at your maundement, Good man Gefferay Chappell of whipstable").
- 12 To goodman Chappells supplication (signed Thomas Camell),
- 13 Steuen Steple to mast. Camell.
- 14 Camelles Conclusion (signed Thomas Camell).

- 15 Westernne will to Camell and for him selfe alone, although hee  
 leudly lust to knytte vp three in one (signed W Watreman)  
 16 A plain and fynall confutation of camelles corlyke oblatracion  
 17 Camelles crosse rowe

Such are the contents of the 4to of 1560, but to these is to be added a broadside of greater interest and importance, but upon the same subject, which seems to have employed many of the wits and versifiers of the time. It is by no less a person than the famous ballad-maker, William Elderton (here called Ilderton), and it is upon a unique broadside it seems to have been Elderton's earliest appearance in print, which renders it additionally curious. It has for title the same as No 7 in the preceding enumeration, viz "A Decree betwene Churchyarde and Camell," and the imprint is "Imprinted at London by Richard Haruy, dwellyng in Fosterlane," without date, and possibly it did not come out until after the publication of the volume the title-page of which stands at the head of this article. It consists of 133 lines, all printed upon one side of a large sheet, the back of which is blank. It begins thus —

"A decree vpon the dreame made by Daui Dicar  
 Wyth answer to Camell, whose tautes be more quicker"

This couplet forms a sort of title, after which we read as follows —

"Wher Dicar hath dreamed of things out of frame,  
 And Churchyard by writing affirmeth the same,  
 And Camell contendeth the same to deface,  
 And therefore hath put hys doynge in place,  
 Sythe both of those twayne hath set fourth in myter  
 The wordes of the Authour, the skyl of the wryghter,  
 And runne in thys race, styl chaffyng the bytte,  
 I thynke in this case much more then is fytted"

Elderton then proceeds to state the case, and after quoting Cato, and translating the passage, we come to a new heading,—

"The iudgement of the Authour,"

which ends with these lines and the signature of the writer —

"Take me to the best, as one to you vnknown  
 Whose worthy wyts I do comend & wold w<sup>t</sup> you be one  
 Not myndyng so assuredly to spende and waste the daye  
 To make the people laugh at me, & here I make astay  
 Finis quod W Ilderton"

Although, perhaps, all the productions forming this celebrated "flyting" may have been preserved, much of the humour, which belonged to the contest, has certainly not survived the day when it took place

CHURCHYARD, THOMAS.—A sad and solemne Funerall of the right Honorable sir Francis Knowles knight, treasurer of the Queenes Maiesties houshold, one of her priuie counsell, and knight of the most honorable order of the Garter. Written by Thomas Churchyard Esquier.—Imprinted at London by Ar. Hatfield, for William Holme. 1596. 4to. 4 leaves.

This unique tract is dedicated to Lord Delawarr, whom Churchyard calls the son-in-law to Sir Francis Knowles: the poet here speaks of his own "aged years," and refers to the number of distinguished persons who had died within a very short period before he wrote. On this point he places the following remarkable obituary in a marginal note opposite his first, second, and third stanzas:—"In the compasse of one yeere there died of the cleargy, of the wars, and honorable counsellors, so many Byshops, Captaines and Governours whose names follow heer-after. Bishop of London D. Fletcher. Bishop of Winchester. Bishop of Chichester D. Bycklie. Bishop of Chester D. Byllyt. D. Whitakers Master of S. Johns in Cambridge. Captaines, Sir Martyn Furbysar. Sir Roger Williams. Sir T. Morgan. Sir Fr. Drake. Sir I. Hawkins. Sir N. Clifford. The Earle of Huntingdon. The Lord Delaware. Honorable Counsellors, Sir T. Henneage. Sir I. Wolley. Sir I. Puckering L. Keeper. Sir Francis Knowles. The L. Chamberlaine."

Churchyard is not a poet who possessed any imagination, nor are his thoughts novel or striking. his language is often below his subject, but his versification is usually flowing, and his reflections frequently just and natural. The subsequent stanza is as good as any in this production:—

"But yet, good knight, the lamp and torch of troeth,  
Sir Francis Knowles, I can not so forget.  
Thogh corse to church, and soule to heaven goeth,  
And body needs must pay the earth his det,  
Good will of men shall wait upon thy toem,  
And Fame hir selfe thy funerall shall make,  
And register thy name till day of doem  
In booke of life for thy great vertues sake.  
Thy frends shall mourne, not with long clokes of black,  
But with sad looks of doell behinde thy back."

Eight other similar stanzas compose the whole of the tract, of which, probably, only a very few copies were printed for presentation to the nobility, or persons in office, who were likely to reward the author.



CHURCHYARD, THOMAS. — A wished Reformation of wicked Rebellion. Newly set foorth by Thomas Churchyard Esquier —Imprinted at London by Thomas Este, dwelling in Aldersgate Street. 1598 4to 4 leaves.

In no list of Churchyard's productions is this little poetical tract included. It clearly grew out of the Irish Rebellion, which Robert Earl of Essex very shortly afterwards was sent to Ireland to subdue, upon whose departure Churchyard wrote a "Fortunate Farewell," and whose return he greeted in a "Welcome Home," both dated 1599. It is the cause of the Earl's going that is treated in the work before us, which, as will be seen above, bears date in the preceding year. It only occupies a single sheet 4to and, in order to include it in that compass, the dedication "To all the right noble of birth, or mynd, with the true hartted gentlemen, and loyall subjects of England," is printed at the back of the title-page. The whole, prose dedication and poetical appeal, is in Churchyard's peculiar spelling, so that sometimes it is not easy to see at once the word he intends to use thus *virtuous* is spelt "vertuos," often "offiten," look "loek," *perilous* "parrelos," &c. He tells the reader, "If thear wear no other president, maek Ierland an example what cursed callamitees aer set a broetch by theas wicked and unwelcom cawsis, canckers in a common weall, blayns and blotchis in a sound body, and gnawing worms and caetter pillars to every honest hart." He therefore prays them "with pacyence and sweet consitheracion (and no sowre senssuer) read what followeth in mield manner of vers, albert somewhat byetting the gawlls of such, whoes wounds cannot be healed, but by som sharp and serching medson."

As the copy we have used is unique, we will make a few extracts equally uncouth, and not very edifying, but bearing in mind that the author in 1599 was a very old man, although he continued "to palter up something," in prose or verse, almost to the day of his death. He was born at Shrewsbury about 1520, and was buried at St Margaret's Westminster, 4 April, 1604. His "Wished Reformation of wicked Rebellion" opens with this stanza —

"Good men wear glad at Gods great glorie seen  
(By speshall grace) on Englands joy to shyen,  
Which grace prezarvd our quinttescensed Queen  
That skaeped saef from skaeth throw power deuene  
O falls forsworn, what ear you aer, grue place  
To mighty Iovs Lieftenant heer on earth

O haetfull flock of traytors, heid your face  
 From rightfull Kings and Queens well boern by byrth.  
 Fy, tretcheros trash that wind will blo a way,  
 Pluck vp your sight, and see your own decay."

Besides his strange spelling, Churchyard has a peculiarity in his punctuation, for he places a comma after the fourth syllable of every line, as a cæsura, whether the sense do or do not require it: we will illustrate this point in another stanza where the old poet assails the Roman Catholics, and especially the Jesuits:—

" Hee preached peace, you sow discord and war,  
 All ducty done, to Sesar Cryst dyd lyek,  
 But you in rage, and errors run so far  
 Yee care not whom, yee poyson, kill or stryek,  
 A shamelesse swarm, off Seminaries now  
 Disgisd lyek dogges, that whine before they bite,  
 Fills euery towne, with truthlesse traytors throw,  
 Whoes words lyke swords, are ready drawne to smute,  
 But blo of Axe, comes oft ere they bee waer,  
 And stryekes of head, and leaues the body baer."

Independently of punctuation, he observes no consistency, the very same word being spelt in different ways in different places. All the stanzas are in the spirit of those we have quoted, without a particle of information; and very near the conclusion Churchyard inveighs against the "sedishoes books and sawsy lybels" circulated so industriously by the Queen's enemies. At the end we read "Finis qd Thomas Churchyard," and so desirous does he seem to have been that his name should not be passed over by the reader, that it appears, in one form or other, upon nearly every page.

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CHURCHYARD, THOMAS.—The Wonders of the Ayre, the Trembling of the Earth, and the warnings of the world before the Iudgement day. Written by Thomas Churchyard Esquire, seruant to the Queenes Majestic.—Imprinted at London by Thomas Dawson. 1602. 4to. 12 leaves.

In both editions of Lowndes' *Bibl. Man.* it is stated that this tract is prose: a considerable part of it is verse, and the title is there given incorrectly. It is personally interesting because the writer, in his dedication to M. D. Sesar (*i. e.* Master Doctor Cæsar, afterwards Sir Julius Cæsar) acknowledges his obligations to him for "the little that I live upon, and am likely to die withall." Hence no doubt the title Church-

yard here assumes of "servant" to the Queen Here, too, he states that he had translated part of Pliny, but that "a great learned doctor, called doctor Holland," had translated the whole, and in fact it had come out in 1601 To this succeeds "The generall Epistle to the Reader" in two pages of long rhymes, and the Lord's Prayer, the Creed and Decalogue are added in verse, the whole being wound up by another page of poetry headed "Verses fitte for every one to knowe and confesse" The historical portion of the tract is, very consistently, in prose

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CHURCHYARD, THOMAS —Churchyard's Good Will Sad and heavy Verses, in the nature of an Epitaph for the losse of the Archbishop of Canterbury, lately deceased, Primate and Metropolitane of all England Written by Thomas Churchyard, Esquire —Imprinted at London by Simon Stafford, dwelling in Hosier lane, neere Smithfield 1604 8vo. 8 leaves

This, as far as we know, was the last production of its author In his *Charge*, 4to 1580, he tell us that he had been "servant" to the celebrated Lord Surrey, and we find by his *Fortunate Farewell*, 4to 1599, that, in the reign of Edward VI, he had been brought before the Privy Council for one of his writings, when he was befriended by the Duke of Somerset

There is another piece by Churchyard, dated, like the present, 1604, *A blessed Balme to search and salve Sedition*, but it was produced some time before the tract under consideration it relates to the execution of Watson and Clarke, in November, 1603, while Archbishop Whitgift did not die until February, 1604 Churchyard was himself buried, as we have stated, the 4th of April, 1604 Whitgift was succeeded by Bancroft Bishop of London, and to that Prelate Churchyard dedicates his *Good Will* The following is the last stanza of this author's last poem —

"Croydon can shew his works, life, laud and all,  
Croydon hath lost the Saint of that sweet shrine  
Lambeth may cry, and Canterbury may call  
Long for the like with wofull weeping eyne,  
But few, I feare, his like are left alive,  
The more our grieue—a great King so did say

Death stole, like theefe, the hony from the hive :  
 Our great Primate in patience went away,  
 Left stately Court and Countrey at the best,  
 - Because he hop't to sleepe in Abrahams brest."

The "great King" was James I., who deeply lamented the loss of Archbishop Whitgift. The eight leaves composing the tract are printed only on one side, and the poem is in six stanzas. No other copy of it is known. In this tract Churchyard abandons the peculiar mode of spelling observed in many of his other productions.

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CHURL AND THE BIRD.—Here foloweth the Churle and the byrde. n. d. B. L. 4to. 8 leaves.

This title is above a wood-cut of two male figures, one in a flowing robe, and the other in a cloak, doublet, and hose : between them is a tree with a bird upon it. The colophon is, "Thus endeth the treatyse called churle & the byrde. Printed at Cantorbury in saynte Paulcs parysshe by Johan Mychel."

This tract was first printed by Caxton, and twice by Wynkyn de Worde. (*Vide* Dibdin's Typ. Ant. I. 307, and II. 325), but both Wynkyn de Worde's editions are unlike the present, regarding which Herbert had obtained some hint from a note by Ritson. Dr. Dibdin says, "at p. 1779, vol. iii., he (Herbert) notices an edition of it without date, printed by one Johan Nychel, [not Nychol], on the authority of a MS. note by Ritson." This, "one Johan Nychel," is, of course, Johan Mychel, but no bibliographer seems to have been aware that this popular tract was printed at Canterbury. Besides the wood-cut on the title, it differs in many respects from the editions by Wynkyn de Worde, as may be seen by comparing only the opening stanza, as here printed, with that given by Dr. Dibdin:—

"Problemes of olde lykenesse and fygure,  
 Which proved ben fructuous of sentence,  
 And have auctorites grounded in scripture  
 By resemblance of notable aparaunce,  
 With moralities concludynge on pudence ;  
 Lyke as the byble reherseth by wrytynge  
 How trees somtyme chose them a kynge."

If Dr. Dibdin's statement be correct, that in Wynkyn de Worde's editions the poem contains fifty-two seven-line stanzas, and another of eight lines, by way of "Lenvoye," there is a very material variation beyond typographical changes ; for, in Mychel's edition, printed at

Canterbury, there are fifty-four seven-line stanzas, besides the terminating stanza of eight lines

The author avows that the work is only a translation —

“ And here I cast on my purpose  
Out of frenche a tale to translate,  
Which in a pamflete I saw and redde but late,”

and it has usually been attributed to Lydgate (Ritson's *Bibliogr Poet* 69), although his name is nowhere mentioned in it After a sort of prologue of six stanzas, vindicating the poetical license of giving speech to birds and beasts, the main subject of the performance thus commences —

“ Somtyme there dwelled in a small vylage,  
As myn auctor maketh mencyon,  
A churle which had lust and corage  
Within hym selfe by dyligent travayle  
To aray his garden with notable aparayle,  
Of length and brede, in lyke square and longe,  
Hedged and dytched to make it sure and stronge ”

Here the second line, “ As myn auctor maketh mencyon,” is clearly wrong, for the last word, according to the construction of the stanzas ought to rhyme with “travayle ” it ought to run, “As myn auctor maketh *rehersayle* ” The moral is very prettily conveyed The Churl, morning and evening, hears a Bird sing joyously in a laurel tree in his garden he catches it in a trap, and is about to cage it, when the Bird remonstrates, declares it cannot sing excepting when free, and promises, if the Churl will first set it at liberty, to give him three most valuable pieces of advice The Churl agrees, and the Bird, flying to its tree, warns the Churl against credulity, against impossible desires, and against immoderate grief for any thing irrecoverably lost The Bird follows up its advice by laughing at the Churl for letting it escape, seeing that it has a precious stone within it, which would make him inexhaustibly rich, &c The Churl bitterly grieves that he has given so rare a creature its liberty, and the Bird proceeds to show him how little he has profited by the three pieces of advice he had received, the Bird having in fact no such treasure concealed within it The fable terminates with these stanzas

“ Ye folke that shall this fable se or rede,  
Newe forged tales I counseyle you to fle ,  
For losse of gooddes take never to great hede,  
Nor be nat sory for none adversyte ,  
Nor covete thyng that may not recovered be ,  
And remembre where ever ye gone,  
That a churles byrde is ever wo begonne

"Unto my purpose this proved is fully ryve  
 Rede and reporte by olde remembraunce,  
 That a churles byrde, and a knaves wyfe  
 Have oftentymes great sorow and myschaunce .  
 And who that hath fredome hath all suffysaunce ;  
 For better is fredome with lytel in gladnesse,  
 Than to be thrall with all worldly rychesse."

"The Churl and the Bird" is reprinted in Ashmole's *Theatrum Chemicum*, 1652, under the title of "Hermes Bird." Pynson printed an edition of it, not mentioned by Dibdin, and the original, or what may have been the original, is to be found in the Latin *Gesta Romanorum*, No. 167. A modernization of it is inserted in Way's *Fabliaux*.

CLIMSELL, HENRY.—*Londons Vacation, And The Countries Tearme*. Or A lamentable relation of severall remarkable passages which it hath pleased the Lord to shew on severall persons, both in London, and in the Country in this present Visitation, 1636. With the number of those that dyed at London and Newcastle, this present yeare. With new Additions. By H. C.—London, Printed for Richard Harper, and are to be sold at his shop in Smithfield, at the Hospitall Gate, 1637. 8vo. 12 leaves.

The author of this singular tract, or more properly chap-book, was a well known writer of ballads in the reigns of James and Charles I, and he seems to have survived until after the Restoration. Most of his productions, all of which, as far as they are known, are of a temporary character, bear only his initials, but upon some his name, Henry Climsell, is inserted at length. We do not find "*Londons Vacation*" any where mentioned, yet the words on the title-page, "with new additions," would indicate that it had been printed before. Excepting the address "To the Reader," and a particular account of the deaths by the Plague in London and Newcastle (which seems to have been specially afflicted, the deaths there amounting in 1636 to more than 5000, while in London they were 27,000), it is entirely in verse.

It consists principally of anecdotes connected with the prevalence of the Plague, and it is called "*London's Vacation and the Country's Term*," because at such times it was usual to adjourn the term, and to hold the courts of law out of town, at St. Albans, Hertford, and other places. The comprehensive wood-cut on the title-page refers to some

of the chief incidents narrated by the author Time stands in the foreground with his scythe and a child in his arms, and near him is seen a man escaping over a brick-wall, who had been mistakenly placed for dead under a coffin in the back ground is a Sexton digging a grave for a person who is on his knees praying, and not far removed is a dead man, fully clothed, lying on his back

The most remarkable part of the tract is an account of a cold-water cure for the plague, so early had its virtues been discovered, and applied in precisely the same way as of late years A gentleman travelling in the country discovers, to his dismay, that he had "God's tokens," i.e. "blue spots" upon his arm

"He spurs his horse, and speedily he rides  
To the next town, and there all night abides  
But yet before he went to bed, 'tis said,  
In's chamber he a goode fire causde be made  
So, when the Chamberlain had made a fire,  
A payle of water he did then desue  
Then cal'd he for the best sheet in the Inne,  
The which he wet, and wrapt himself therein  
The sheet being wet, and he stark naked in it,  
About his body he did strait way pinne it,  
Which being done, away to bed he went  
The morning being come, and the night spent,  
He found himself well, and his body cleare  
From all those spots which before did appeare"

There is little doubt that the cure was effected by the profuse perspiration occasioned by the wet sheets, but Climsell, in the true spirit of modern brandy-drinking unbelief, exclaims

"But yet my doctor he shall never be,  
Such physick, sure, would be the death of me,"

and it is not improbable that he had strong reasons for disliking water He adds, what is as curious as the rest, that the gentleman having prudently procured the sheet to be buried, it was "covetously dug up," and those concerned in the operation died of the plague caught from the infected linen Various other stories are narrated, and the precise dates are given to some of them Under the head of "The Belmans call, or Thursday morning," we have the following —

"This day the weekly Bils come out,  
To put the people out of doubt  
How many of the Plague do dye  
We summe them up most carefully  
But, oh, if our transgressions all,  
Both how we sinne and how we fall,  
God should take notice what they are,  
Where should we sinfull men appeare ?

We look upon the punishment,  
 But not upon the cause 'tis sent:  
 Remove the cause, & you shall see  
 The Plague shall soon removed be."

The last part of the production consists of a didactic poem or song, with the burden, "The Lord have mercy on us all," from which its character may easily be guessed. There can be no doubt that the materials of the tract were hastily collected, and as hastily put together, for the purpose of securing a temporary sale during the prevalence of infection.

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CLINTON, PURSER AND ARNOLD.—Clinton, Purser and Arnold to their Countreymen wheresoeuer. Wherein is described by their own hands their vnfeigned penitence for their offences past: their patience in welcoming their Death, and their duetiful minds to wardes her most excellent Maiestie.—London Imprinted by Iohn Wolfe and are to be sold at the middle shop in the Poultry, ioynning to S. Mildreds Church. 4to. B. L. 6 *leaves*.

Only two copies of this poetical tract are, we believe, at present known, one of them having come to light very recently.

It is not easy, perhaps not possible, to settle the date, but we may place it either in 1590 or soon afterwards, and we know that at least two of the persons, named above, were hanged as pirates late in the reign of Elizabeth. They are characters who are led out to execution in T. Heywood's drama, "Fortune by Land and Sea," which, although not printed until 1655, was unquestionably written while Elizabeth was still upon the throne. Our Chroniclers and Camden are silent regarding them, and one of them, called Walton, *alias* Purser, in our tract, is named Tom Watton in the play.

Three copies of verses are included in the six pages, each of the prisoners being supposed (we take it for granted that they were not the real penmen) to contribute his share just before death. Walton begins (at the back of the title to save room, and to make the publication cheap) and gives thirteen seven-line stanzas. Arnold follows with sixteen stanzas in the same form; and Clinton concludes with fourteen similar stanzas—all three clearly by one hand. Walton opens with



an address to "Lordings that list to heare a dreary tale," and thus narrates how they came to be captured —

"Two lofty saile from out the lovely East  
it was our hap unhappy to descry  
I wish they had bene further in the West,  
when gracelesse we to greethe them came so nie ,  
but who faies well whome Fortune doth defie ?  
We stoupt, we strake, and vaild when we had scene  
The Armes of Englande and our noble Queene "

He ends with these lines —

"As for my selfe I owe a due to Death,  
and I respect it not in that I die ,  
Onely the manner of my losse of breath  
is cause that I for some compassion cry  
My soule is sav'd, where ere my body lie  
This makes me sigh—that faith unto my fiend  
Hath brought me thus to this untimely end  
Thomas Walton, *alias* Purser "

Arnold informs us that he was "an aged man of no great personage," and that he was by birth a gentleman of Hampshire he accuses a priest of being the cause of his misfortune, by robbing him of his farm and other property, and then compelling him to take to the sea and piracy for a maintenance Clinton dwells in his effusion upon the fickleness of Fortune —

"Welth, worldly wit, ambition or renowne,  
nor ought on earth so permanent abides,  
But fickle Fortune sometime puls them down  
so vaine we are, so soone our honor slides,  
so trustlesse she whose mirth to mischiefe glydes '  
Our paines endure, our pleasures are but short ,  
But what avails the heedlesse to exhorte ? \* \* \*  
"Then give me leave to breath abroad my moanes,  
whose life or death my Prince may take or give ,  
And though they stand like stockes and senseles stones,  
whome I have holpe whilst I in hap did live,  
and sooner might have fild an emptie sive,  
The time hath bene when they to please me priest ,  
But now they dare not, cause I am distrest "

It seems certain that, although three different names are appended to the several poems, they were all written by one man, and that man, as we conclude, some professional scribe, who took occasion, on the trial and conviction of the three pirates, to compose a tract that would command a sale from the interest and notoriety of the subject

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COKAYNE, SIR ASTON —A Chain of Golden Poems, embellished with Wit, Mirth and Eloquence Together with two most excellent Comedies, viz, The Obstinate Lady,

and Trappolin suppos'd a Prince. Written by Sr. Aston Cokayn.—London, Printed by W. G. and are to be sold by Isaac Pridmore. 1658. 8vo. 262 *leaves*.

The above is the general title to this volume, and it is followed by a particular title to the shorter pieces —“Small Poems of Divers Sorts. Written by Sir Aston Cockain—London Printed by Wil Godbid, 1658” “The Author’s apology to the Reader” serves by way of preface, and to it are added commendatory verses by Tho. Bancroft, and a list of *errata*. The poems then begin with “a Remedy for Love,” and fill two hundred and eighty-four pages “The Obstinate Lady,” and “Trappolin suppos’d a Prince,” have distinct titles, but the paging and signatures are continued to the end. The author’s “Tragedy of Ovid” was not added to his other plays until 1662.

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COKE, JOHN.—The Debate betwene the Heraldes of Englaunde and Fraunce, compyled by Ihon Coke, clarke of the kynges recognysaunce, or vulgerly called clarke of the Statutes of the staple of Westmynster, and fynyshed the yere of our Lord M.D.L. B.L. 8vo. 94 *leaves*.

The colophon, whimsically given by the author in four languages, runs thus:—Fynished by me John Coke Le dernier Jour Octobre, Den yaer ons here duisent vijf hundred negen en viertich. *Finis Laudat opus*. And Imprynted by me Rycharde Wyer, and he to be solde at his shop in Poules churchye yearde. *Cum privilegio ad imprimendum solum*.” Hence we learn that the book was finished by the author on the last day of October, 1549, and printed by Wyer (though no where enumerated among the productions of his press) in 1550. At the back of the title are three wood-cuts, representing Lady “Prudence,” (whom the author addresses) “The frenche Heralde,” and “The englyshe Heralde.”

The author purports to have written his book in answer to one he met with in Brussels, in which a French Herald exalted his country above England. The Herald of France, as may be expected, is here worsted at every point, and Coke does not scruple to introduce among historical worthies Guy of Warwick, (quoting Lydgate as one of his authorities) and Bevis of Hampton: of the last he says the story was

extant in English, Dutch, and French Farther on he enumerates among the "great clerks" of this country, Chaucer, Gower, Lydgate, Bongay, Grosdon, Payce, Lyly, Lynacre, Tunstall, Latymer, Hoper, and Coverdale, and then adds "Also we have dyvers gentylwomen in Englande, whiche be not onely well estudied in holy Scrypture, but also in the Greke and Latyn tonges As maystres More, maystres Anne Coke, maystres Clement, and other, beynge an estraunge thing to you and other nacions" Maystres More" was the daughter of Sir Thomas More, and she had "disputed of philosophy" before Henry VIII (*Vide Hist Engl, Dram Poetry, and the Stage*, I 113)

The author winds up his work with eight stanzas of verse, headed, "The Message sent by John Coke, compyler of this smale treatyse, to such as be enemyes to our soveraygne Lord Kynge Edwarde the vi and to his Realmes of Englande and Irland" The following is the sixth stanza

"Drowned be he as was Narcisus,  
Or syxe monethes kepte in a Cage syngynge  
By Lameth, Belsabub, Pluto and Aserberus,  
That wolde hurte to our noble yonge kynge,  
Edwarde the syxte, not yet twelve yeares olde,  
Precioser to Englande then stone or golde  
Lorde, preserve his hyghnes from traytours popishe '  
To whom prosperous helth cordyally I wysse,  
With longe lyfe, and that his puyssaunt hande  
Maye subdue the vyle nacion Scottysse,  
Whiche desyre the dystruccion of Englande "

In the next stanza he expresses his hope that every enemy of England may be boiled in a cauldron, like the maid in Smithfield for poisoning her master, and concludes by a stanza in French, mentioning the death of James IV of Scotland, and the slaughter of Porrex, which in 1561 was made the subject of a tragedy by Sackville and Norton, and was printed in 8vo, 1565, under the title of *Gorboduc*

Coke was unknown to Ratson and other poetical antiquaries, and we learn nothing of his personal history

COLLINS, THOMAS —The Teares of Love or Cupids Progressse Together with the complaint of the sorrowfull Shepheardesse, fayre (but unfortunate) Candida, deploring the death of her deare-lov'd Coravin, a late living (and an ever to be lamented) Shepheard In a (passionate) pasto-

rall Elegie. Composed by Thomas Collins, &c.—London, Printed by George Purslowe for Henry Bell. 1615. 4to. 28 *leaves*.

The word "Shepherd" having formerly been synonymous with "Poet," this piece was published to celebrate the death of one of the "fraternity of featherbrains" Who was meant by Coravin it is not perhaps possible now to ascertain, and the only point which could at all lead to the discovery is, that the author informs us (p. 20), that he died on St. Peter's day :

"Untill the time that he was clad in clay,  
Which (woe is me) was on St Peter's day "

Of Coravin's skill in poetry Collins speaks as follows

"Then Candida (awhile) lay teares aside,  
And tell what love-tricks did in 's life betide .  
Tell how hee'd sit, and pipe so prettily  
That all Swaines joy'd to heare his harmonic  
Each Nymph and Shepheardesse, that now remains  
In any of these neighbouring groves or plains,  
From fountaines and from fields would flock with speed,  
To heare him play upon his Oeten Reed ,  
And as they daily used for to doe,  
So would the Satyrts and the Driads too  
How oft have I my milke-white flocke forsooke,  
And slyly stolne downe to a silent brooke,  
My Coravins sweet Songs and Oads to heare,  
When he (poore Soule) thought little I was there "

The main subject of the poem is the apologue of Cupid exchanging arrows with Death, upon which elegant fancy James Shirley wrote a drama, and which in various shapes has been treated in French, Spanish, and Italian.

The poem is full of unnatural and forced conceits, and possesses very little pastoral simplicity, with much feebleness and dilation. The opening, where Collins describes himself following some garlands thrown upon a stream, is the best part of the work. At the end the author apologizes for his imperfections, praises Sidney, Spenser, and Drayton, and alludes to Lodge.

But two other copies of this production are believed to exist. The dedication is to Lady Haddington, where the author mentions "some of his braines best-borne issues," which were yet concealed; and it is followed by fourteen lines "to those Readers that can and will conceive reason."

Commendatory verses, signed Jo. B[eaumont?], thus refer to other productions by our author.

"From *Newports* bloody battell (sung by thee)  
 With *Yaxley's* death (the flow'r of Chivalry)  
 As from thy well-pen'd *Publican*, to bee  
 Transported thus to fields of Arcady,  
 Shews that thy Muse is apt for all assayes," &c

The "well-pen'd *Publican*" is the subject of our next article, but of the two other pieces we know nothing. The preliminary matter concludes with two stanzas by Samuel Rowlands "to his affected friend Master Thomas Collins"

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COLLINS, THOMAS —The Penitent Publican, his Confession of Mouth Contrition of heart. Unfained Repentance And fervent Prayer unto God for Mercie and forgiveness —At London, Printed for Arthur Johnson, dwelling in Paules Churchyard, at the signe of the white Horse, neere the great Northdoore of Paules Church 1610 4to 25 leaves

This, of course, is the poem referred to by Jo B in his lines at the close of the preceding article. Its extreme rarity forms its chief claim to notice. The dedication, subscribed Thomas Collins, and dated 6 of July, 1610, is to the Countess of Huntington, where he commends to her protection his "illiterate and little-worth labour," as he calls it, with some affected diffidence. However, it must be admitted to be superior to his later and feebler work in earnestness, which sometimes almost rises to eloquence. the *Publican* in one place exclaims—

"Lord ! I no presents, no oblations bring,  
 Onely my selfe I offer unto thee  
 A broken heart is all my offering,  
 The which, although it far unworthy bee,  
 Yet, Lord, accept it , for behold, and see,  
 In true devotion and in perfect zeale,  
 I, prostrate here, for mercy do appeale "

The printer seems, here and there, to have done the author injustice, and in the last line *doth* is put for "*do* ". Another stanza, the latest of the whole, is as much as may be required in the way of specimen —

"As thou art holy, heare my prayer, Lord !  
 As thou art good and gracious pittie mee  
 As thou art true and faithfull of thy word  
 Forgive my sins (though infinite they bee)  
 And let me live to laud and honour thee ,  
 To whom be given all glory, power, and praise  
 Even to the end of never-ending daies "

Of Collins nothing appears to be known, and in these two productions of his pen he affords us no personal information. he takes pains, however, to inform Lady Huntington in his dedication that he is no Puritan; and he adds a sonnet "To the Reader whatsoever," which has no merit of any kind.

COLMAN, W.—*La Dance Machabre, or Deaths Duel.* By W. C.—London Printed by William Stansby. n. d. 8vo. 44 leaves.

This poem, in two hundred and sixty-one six-line stanzas, is without date; but, as the author complains at the end, that one Roger Muchill had anticipated his second title of *Deaths Duel* by printing a Sermon of Dr. Donne's under it, which Sermon bears date in 1633, we need not hesitate in fixing "*La Dance Machabre*" either in that year or in the year following. Not more than three or four copies appear to be known of it.

The title is excellently engraved by T. Cecil, and facing it are some lines headed, "The mind of the Front." The dedication is in French prose, *A la Roynne*, and the tendency of the work may be seen by what the author says of it: *pour ayder aux hommes pervertis de c'est siecle corrompu à retourner de l'insolence à la crainte du Ciel, et de la debauché à la raison*—a considerable task for "an unpractised youth," as he calls himself in some preliminary lines signed W. Colman. To this succeeds "The Author to his Book," and commendatory verses by John Peashall, E. H., Thomas Veridicus, James Sherlie, and John Crompton. Opposite the commencement of the work is another plate of Death with a spade, leaning his elbow upon a rotten post, with this motto above, *Sum quod eris. Fui quod es*, and a translation in a couplet at the bottom. The principal poem consists of a series of not very novel moral reflections, without order or system.

Appended to the main poem are Elegies upon the Earl of Shrewsbury, the Marchioness of Winchester, Lord Paget, and Sir John Beaumont, the poet. A fragment of another edition seems to be in existence.

CONSTABLE, HENRY.—*Diana.* The praises of his Mistress, in certaine sweete Sonnets. By H. C.—London, Printed by I. C. for Richard Smith: and are to be sold at the West doore of Paules. 1592. 4to.

Few men of his day enjoyed a higher reputation, especially as a sonnet writer, than Henry Constable, yet, as far as is known, it was built upon a very narrow foundation the above is the title-page of the only separate work with which his name is connected, and bibliographers were until lately ignorant of the existence of such an edition they apprehended (Ritson, *Bibl Poet* 172) that the impression of 1594 was the earliest On this account we shall describe the one before us more minutely, although the pieces it contains (with one important exception) were again printed in 1594 (not 1584), 1597 and 1604 All editions are of extreme rarity, but that of 1592 is unique

The dates of Constable's birth and death are alike uncertain, but having been born towards the middle of the sixteenth century, he survived into the seventeenth, so that he flourished in the time of Shakespeare, Spenser, Drayton, and Daniel his first work appeared in the same year as the earliest production of the last of these distinguished poets, and his effusions were exposed to powerful competition Our notion is, contrary to the received opinion, that he was a native of Scotland, but there is no distinct evidence upon the point, beyond the fact that he seems to have been in great favour with our James I, and that he had employed himself to write sonnets in that monarch's praise, and especially of his "Poetical Exercises" when they were printed at Edinburgh in 1591, Constable was an avowed Roman Catholic, and on account of his faith early retired to the Continent, and remained for some years abroad he travelled in Poland and in Italy, and letters from him are extant dated from Rouen in 1596 and from the Tower in 1604 It is a peculiarity in the edition of his Sonnets of 1592, that they are all numbered in Italian, from *Sonnetto Primo*, to *Sonnetto Ultimo*, and though none of them are translations, they savour much of the flowers and soil where some of them, in all probability, were composed At all events, they are in form more after the Italian model, than the sonnets of most of Constable's contemporaries They are rather elegant than impassioned

The following sonnet, for some unexplained reason, was never reprinted after 1592, and it there immediately follows the title-page, and precedes a brief address from the Printer, or Stationer, of which we shall speak presently

"TO HIS ABSENT DIANA

"Sever'd from sweete Content, my lives sole light,  
Baniht by over-weening wit from my desire,  
This poore acceptance onely I require,  
That though my fault have forc'd me from thy sight,

Yet that thou wouldst (my sorrowes to requite)  
 Review these Sonnets, pictures of thy praise;  
 Wherein each woe thy wondrous worth doth raise,  
 Though first thy worth bereft me of delight.  
 See them forsaken, for I them forsooke,  
 Forsaken first of thee, next of my sence.  
 And when thou deignst on then blacke teares to looke,  
 Shed not one teare, my teares to recompence;  
 But joy in this (though Fates gaunst me repune)  
 My verse still lives to witnes thee divine."

These fourteen graceful lines are quite equal to any others in the small volume, and some private cause, to which we have no clue, must have prevented their reappearance. The address "to the Gentlemen Readers," was also never repeated; but it is not necessary to say more of it, than that it speaks of the sonnets as "orphans," as if the father were dead; the explanation probably being that Constable had at this date withdrawn to France, and had thus deserted his literary progeny. Richard Smith, the stationer, substituted in 1594 a sonnet of his own to the Queen's Maids of Honour for his prose address, and there again he speaks of Constable's "orphan poems."

The edition of 1592 contains only 22 sonnets, and after *Ultimo Sonnetto* we read, at the bottom of the page, the catch-word "Blame," with which, in fact, *Sonnetto terzo* had begun. Hence we might suppose that the impression is incomplete: but a small piece of paper seems originally to have been pasted over "Blame," as if this copy of the "Diana" had been intended to comprise no more. It may so have happened, that Constable was obliged to quit the country, on account of his religious tenets, while his poems were actually going through the press, and that on this account Smith put forth the "orphans" without the accompaniment of their brothers and sisters, which, being added to the family in 1594, made in the whole 76 sonnets. That number was not afterwards increased.

COPLAND, ROBERT.—Jyl of Breyntfords testament. Newly compiled. 4to. B. L. 8 leaves.

It is a new fact, connected with this ancient piece of broad and coarse humour, that it was twice printed by William Copland: in one impression it is called "Jyl of Braintfords Testament," and in the other as we have spelt it above. The colophon is still more different, for in one it stands merely "Imprinted at London by me William



Copland," and in the other "Imprinted at London in Lothbury over agaynst Saint Margarytes church by me Wyllyam Copland" The literal variations are innumerable, and sometimes important thus in one we are told that Jyl of Brentford was "a widow of a holy sort," and in the other that she was "a widow of a *homly* sort" again, "pastyme" is changed to *pastaunce*, and "chyet" to *cheef*, the last being probably right, as it refers to the condition of a "scroll," or manuscript, the "chief" of which was "clene defaced" We take it for granted that the edition which has *homly* for "holy," and *cheef* for "chyet" is the latest, and that the corrections were made when the piece was set up in Wilham Copland's workshop for the second time None of our typographical historians or bibliographers have made us aware of these and many other changes of text, because they were, as we believe, ignorant that there existed more than one impression of the tract

Robert Copland, who had been an assistant to Wynkyn de Worde, avows himself the author of "Jyl of Breyntfords testament," but, according to our modern notions of decorum, and even of decency, there is little to be proud of in it It is certainly in some parts very shrewd and droll, but it is impossible for us, without gross offence, to give an accurate notion of its import and contents Wilham Copland, who printed it, was in all likelihood younger brother to Robert Copland, who, after the death of his master and instructor, Wynkyn de Worde, followed the same business, and dying about 1547, left it to Wilham Copland, who carried it on at all events until 1561, but some of the most curious and amusing productions of his press have no dates, and may have come out later Robert Copland, besides "Jyl of Breyntfords testament," in a covert manner admitted his authorship of a tract, printed by Wynkyn de Worde without date, called "The Complaynte of them that ben to late maryed" his two names form an acrostic just preceding the last stanza this too is a fact not noticed by bibliographers, and only recently pointed out to us

"Jyl of Breyntfords testament" is introduced by what is called the "Prologus of Robert Copland the auctor," so that there can be no mistake upon that point his "Complaynte" about late marriage was unquestionably a translation from the French, but his "Jyl of Breyntford's testament" must have been original, and certainly displays no great refinement, whatever may be said of its humour humour of the lowest description it certainly contains in abundance, and such as in many cases it is impossible to transfer to our pages The com-

mencement of the Prologus may indeed be quoted, and we give it from what must have been the second and amended impression :—

“ At Brentford, on the west of London,  
 Nygh to a place called is Syon,  
 There dwelt a widow of a homly sort,  
 Honest in substaunce and full of sport.  
 Dally she coud with pastim and Jestes  
 Among her neyghbours and her gestes:  
 She kept an līe of ryght good lodgyng  
 For all estates that thider was comyng.  
 It chaunced this wydow, as it is supposed,  
 In her sport, and meryly dysposed,  
 After her deth, for a remembraunce,  
 Thought to have some matter of pastaunce,  
 For people to laugh at in suche company  
 As are dyposed to talke meryly,  
 Mengled with many proper scoffes and boordes,  
 Of sondry tauntes, with some mery woordes,  
 The which I have hard at many seasons,  
 Full of pastyme with prety reasons.”

Robert Copland then quotes a proverb of anything but a delicate kind, the application of which he jestingly demonstrates by the assistance of one John Hardysay, whom he accidentally meets in Brentford. They adjourn “to the red lyon at the shambles end” (shewing how ancient a sign it is in that town) for the purpose of discussing the proverb, and “a pot of good ale.” Hardysay pretends to have discovered the origin of the proverb in an “old scroll” he says,

“ And truly now is come to my mynde,  
 Not long ago how I dyde fynde  
 An old scrow, all ragged and rent.  
 Beseming it is some mery entent,  
 And dyvers say that do it rede  
 But gallaunt toyes there semes in dede :  
 It is so antuck broken, and so raced,  
 That all the cheef is clene defaced.  
 Take it ; and I pray thee hartly  
 Loke theron, and yf thou espy  
 That it be of any substaunce  
 Of myyth or of honest pastaunce :  
 And where thou spyest that it dooth want,  
 Or wher for lack the mater is scant,  
 To put it as is accordyng  
 To the mater in every thyng;  
 Bere it with thee, and take sume payne  
 The poore mare shall have his man agayn.”

In these quotations the literal differences between the two copies are too numerous to be pointed out, and to an important verbal variation, “cheef” for *chyet*, we have already adverted: in the last line but one, also, *Keep* in one copy is “Bere” in the other; but the most noticeable line is the last, because it importantly illustrates a speech by Puck in

"Mids N Dream," Act III sc 2, only in "Jyl of Breyntford" Hardysay, perhaps owing to the effect of the "pot of good ale," reverses the words Puck speaks of it as a "country proverb," and so Hardysay uses it in his converse with Copland, who carries home the "old serow," and pretends to give an account of its merry, and then popularly palatable, contents It appears that Jyllyen, or Jyl of Breyntford, being at death's door, sent for the Curate, and while he was drinking a cup of her best ale, dictated to him her last will and testament In it she makes an unsavoury bequest to every person, who is so foolish as not, in all cases, to do what is most to his own advantage and liking

"He that is ever way ward at hart,  
And with every man is over wart,"

*i e overthwart*, is to have the benefit of her bequest so again, still more humourously,

"He that lendeth a horse with all thynges mete,  
And on his own vyage gooth on his fete,"

deserves also to be remembered by a similar legacy We need not go through the rest, but when the Curate (in the presence of some of the merry old dames' friends, and neighbours) has concluded the will old Jyl calls her servant

"What maid ! come hither, I shrew your neck  
Bring us up shortly a quart of seck,  
A cuple of bunnies, and set us some cheese  
Lo, freends ! ye shall not your labour leese  
I have, as now, no better cheer to make you  
Be mery and welcome To God I betake you !"

With which words she expires After some abuse by Copland of the priest, for not taking his reward in good part, calling him "Sir John Whypdock," "Sir John Smelsmock," and "hedge curate," the piece closes with "an Exhortation," entreating the indulgence of the reader for "this little pretty fantasy," which was clearly only calculated for the atmosphere of tap-rooms, and for the boisterous amusement of "bench-whistlers" It is, however, characteristic of the time, and mainly upon this account we have noticed it

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COPLEY, ANTHONY — Wits, Fits and Fancies or a generall  
and serious Collection of the Sententious Speeches, Answers,  
Iests, and Behaviours of all sortes of Estates from the

Throane to the Cottage. Being properly reduced to their seuerall heads for the more ease to the Reader. Newly corrected and augmented, with many late true and wittic accidents. *Musica mentis, medicina Mæstus*.—London Printed by Edw: Alde, dwelling in little Saint Bartholomewes, near Christ-Church. 1614. 4to. B.L.

This work was originally published with the name of the author, Anthony Copley, in 1595, but the impression before us is particularly valuable, inasmuch as it illustrates Shakespeare more than the earlier impression quoted by Malone, Sh. by Bosw. III. 73, and by Douce in his "Illustrations," I. 340. In 1614 all mention of Copley seems to have been studiously omitted (as well as a poem called "Love's Owle" included in 1595) possibly on account of his concern in Raleigh's Conspiracy, for which he and others were tried at Winchester, in Nov 1603 (Stow's *Annales*, 1605, p. 1418). The impression of which we have availed ourselves is entirely prose, and consists of jests, sayings, and anecdotes, for many of which Copley was indebted to the *Floresta Spagnola*, as Douce pointed out in 1807, and as the writer in Cens. Lit. (II. 127) repeated in 1815.

Pistol's exclamation in 2 Henry IV. Act II. sc. 4, *Si fortuna me tormenta, sperato me contenta*, will be well remembered, and Farmer referred to this old "Collection of Tales" as an authority for the true Italian wording. the following are the very terms Copley employs on p. 35 of "Wits, Fits and Fancies:" "Hannibal Gonzaga being in the Low Countries overthrowne from his horse by an English Captaine, and commanded to yeeld himselfe prisoner, kist his sword and gave it to the Englishman, saying, *Si Fortuna me tormenta, il speranza me contenta*."

In the same work we meet with the famous proverbial saying regarding Venice (Love's Lab. L. iv. 2), but Copley puts it into English. In "Twelfth Night," Act III. sc 2, Sir Toby tells Sir Andrew "If thou *thoust* him some thrice, it shall not be amiss," and on p. 28 of the work before us we read, "There was a certaine poore Gentleman, who, in regard of his poverty, every one *thowed*, and not any one vouchsafed him the title of Mastership: whereupon one that noted it said—"This argueth that neither God nor the King ever created Mastership."

Ben Jonson, also, may hence have received a hint for the last scene of his "Every Man in his Humour," where Justice Clement, on the

entrance of Babadil, and on being informed that he is a soldier, calls for his armour and sword, that they may be upon equal terms In "Wits, Fits and Fancies" (p 120), this conduct is attributed to "a merry Recorder of London," meaning, no doubt, Fleetwood —

"A souldiour comming about a sute to a merrie Recorder of London, the Recorder, seeing him out of the window, ran hastilie into an inner roome, and there put on a corslet and a head-peece, and then with a launce in his hand came downe unto him and said, How now, Siria! are you the man that hath somewhat to say to me? Begin now when you dare, for behold (I trowe) I am sufficiently provided for you"

On p 50 there is a remarkable anecdote of Henry Goldingham, the poet, (who wrote part of the Entertainment for Elizabeth at Norwich in 1578) of which no notice has been taken, although very characteristic Copley, who probably knew him, tells us that Goldingham "had long sued to her Majestie for her signet to his graunted sute, and her Majestie still saying that she had no pen and inke at hand to doe it, [he] at last humbled his bill to her Highnesse foote, and said, 'May it, then, please your Majestie but to step your royall foote hereupon, and I my selfe will then wariant it for good' Her Majestie so well liked of his merrie conceipt, that presently, calling for her pen and inke, did daigne to signe it"

There are many jokes and stories in the volume that were transferred without acknowledgment to later collections, or perhaps had been derived from the same original Such materials were considered common property, and the following, a full century after it appeared in English, was imputed to no less a man than Swift, as if in him it had originated—"A famous preacher who had long sued for a Bishoprick, and could not attaine to any, used to say that, out of doubt, if it rayned myters, not any one would light upon his head" (p 64)

Stories that we meet with in 1595, were so soon adopted by others, that in 1604 one was introduced into "Mother Bunch's Merriments," and another into Dekker and Wilkins' "Jests to make you merry," 1607 (See *post*)

As a poet Copley is scarcely worth notice his "Fig for Fortune," 1596, is good in little but in its pretentious and disappointing title it is dull, and ill-versified The dialogue—"Love's Owle,"—in the first edition of "Wits, Fits and Fancies," 1595, is something better, and we quote the following stanza, in which Love says of an old man,

"Though age be old and colde, I can  
Re-young him to a lustie man,  
And in his joyntes infuse a fire  
To execute a kinde desue

I can regenerate his dying yeere  
 By faire bepriesting him to a bonny feere,  
 Or els dispensing him such like good cheere  
 Elsewhere "

This is, perhaps, the best of all the stanzas of which the piece consists, and some of them, it must be allowed, run ruggedly and uncouthly. It may be doubted whether Copley's proposed remedy would be at all effectual: young "fecres," *i. e. wives*, have not usually lengthened the lives of old men.

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CORYAT, THOMAS.—Coryats Crudities. Hastly gobbled up in five Moneths travells in France, Savoy, Italy, Rhetia, commonly called the Grisons country, Helvetia, alias Switzerland, some parts of high Germany, and the Netherlands; Newly digested in the hungry aire of Odcombe in the County of Somerset, and now dispersed to the nourishment of the travelling Members of this Kingdome &c. 1611. 4to. 453 leaves.

The engraved title, as above, by W. Hole, is followed by a printed title: "London Printed by W. S. Anno Domini 1611." The first two hundred pages are occupied principally by mock-panegyrics upon the author by Ben Jonson, Sir John Harington, John Donne, Christopher Brooke, Inigo Jones, Richard Corbet, Thomas Campion, Thomas Bastard, Michael Drayton, John Davies, Henry Peacham, &c. The Crudities themselves occupy six hundred and fifty-five pages, and to them are added *Posthuma Fragmenta Poematum*, &c. The Table is given on six leaves, and the work is concluded by a list of *Errata*, and an introductory address to it.

Coryat does not seem to have wanted knowledge nor cleverness, but he made himself the laughing-stock of the time by his gross deficiency in common sense and discretion. A complete copy of his "Crudities" ought to include, among other plates, a full length of the author welcomed by a Venetian Courtesan. Coryat afterwards travelled into the East, and died at Surat, in 1617. Such is Anthony Wood's statement, who goes into considerable detail regarding Coryat's later travels, which began in 1612, the year after he had published his "Crudities," having been encouraged to continue his vagrancy by the success of that singular and much ridiculed volume.

COSBY, ARNOLD —The most horrible and tragick murther of the right honorable, the vertuous and valerous Gentleman, Iohn Lord Bough, Baron of Castell Connell Committed by Arnold Cosby, the foureteenth of Ianuarie Togeather with the sorrowfull sighes of a sadde soule vppon his funerall written by W R. a seruaunt of the said Lord Bourgh.—Printed by R R 1591 4to

There were two impressions of this curious tract, by the same printer and publisher, in 1591, but the only difference in the title-page is the omission of the nonsensical Latin motto, *Tempus fortuna flect*, which was left out in what we consider the second edition. The title-pages of both speak of certain "sorrowfull sighes of a sad soule vppon his funerall, written by R R a seruaunt of the said Lord Bourgh," which ought to be found in the tract, but such apparently was the haste in bringing it out, for the gratification of public curiosity on the melancholy event, that they were omitted in a copy sent to Lambeth Palace, though they are found in another exemplar of the same date which we have since examined. In other respects they do not materially differ, and though the "sorrowful sighs," are written in an ambitious style and strain, and fill no fewer than eight 4to pages, there really is very little in them worth notice. At the close of both is "Arnold Cosbie's *Ultimum Vale*," in which he laments his treacherous cowardice in slaying Lord Bourgh, while the latter, at Cosbie's instance, was stooping to unbuckle his spurs. This is in blank verse, a form of writing very unusual in 1591 in pieces not designed for the stage, and it is the more remarkable, because Shakespeare took from it Pistol's famous exclamation "Death, rock me asleep!" 2 Henry IV Act II sc 4. We quote the passage from the *Ultimum Vale* —

"Why do I kill my dolefull dying heart  
With sad rehearsall of this heauie chance?  
O death, rocke me asleepe! Father of Heaven!  
That hast sole power to pardon sinnes of men,  
Forgive the faults and folly of my youth,  
My youth misspent in wast and wantones,  
And for sweete Jesus sake forgive my soule,  
Fouly defiled with this above the rest,  
This wickednes, this hard unworthie deed!"

These lines were probably not by Cosby, but were written by some person employed by the publisher, and we feel considerable confidence, from the line "Forgive the faults and folly of my youth," that they

were by Robert Greene, because that very expression occurs in one of his acknowledged pieces. The other verses, that is to say, "the sighs of a sad soul," were by some inferior scribe; but with this remarkable peculiarity, not belonging to any other poem in our language that we are aware of, that the first four lines of each stanza are blank verse, closed by a rhyming couplet; thus —

"The soveraigne of the Planets never rose,  
But in a cloudie vale did shrowd his head,  
His Chariote covered like a mourning hearse,  
Rejected quite his golden furniture  
Ceres and Floia suffered such a death  
As never happened on the barren earth."

We add another stanza for its novelty, not for its merit —

"Thus is my spring become the leaves decaye,  
Where characters of endles grieve are writ  
The dewfull teares doe trickle from the boughs,  
That lost their cloathing when I lost my love.  
And aye to me my sorrow writs the woist,  
My joyes are barren, and my selfe accurst."

The precise meaning we do not pretend to explain, but the form is, we apprehend, without example. These verses are divided under the heads, "The sighes of the Night," "The sighes of the Morning," "The third sigh of Winter," and "The fourth sigh of the Spring."

Cosby's *Ultimum Vale*, as it is called, was also printed as an appendix to the account of his execution, published by William Wright with the date of 1591. It consists of four leaves; and the only material fact is that the murderer, in his last and penitent moments, was attended by Dr. Fletcher, then Bishop of Bristol, the father of the dramatist, John Fletcher. The title-page of Wright's tract is "The manner of the death and execution of Arnold Cosbie &c. with certaine verses written by the said Cosby in the time of his imprisonment." He was hanged at "Wandsworth townes end," near where he murdered Lord Bourgh.

CRAIGE, ALEXANDER. — The Amoroſe Songes, Sonets, and Elegies: Of M. Alexander Craige, Scoto-Britane. — Imprinted at London by William White. 1606. B. L. 8vo. 84 leaves.

This author began to write, or rather to publish, in 1604, when his "Poetical Essayes" addressed to James I. appeared. They are more



remarkable for their adulation than for their poetry, and they are overburdened with classical allusions, which perhaps rendered them acceptable to the king. The volume before us is dedicated to the Queen, whom the author styles "incomparably bountiful, incomparably beautiful, and so peerless Princess," and the remark just made upon the character of his production of 1604 will apply equally to that of 1606. It seems that Craige was indebted to the Queen's "munificence," and that she had bestowed "frequent benefits" upon him, but he furnishes no particulars. After the dedication he inserts an "Epistle generall to Idea, Cynthia, Lithocardia, Kala, Erantina, Laïs, Pandora, Penelope," to all of whom he also adds separate epistles. He apologizes "to the Reader" for "using the Scotch and English dialectes," but he is also fond of French terms, by which he thinks he gives a polish to his "rude rhymes," and he employs besides a number of affected words. The following Sonnet "to the Queene her most excellent Majestie" introduces the "Amorous Songes and Sonets." It is one of the best specimens of the author's style —

"Apelles' man did all his wits employ  
To paint the shape of Leda's daughter faire,  
But when he saw his worke prov'd nought, poore boy,  
He wept for woe and tooke exceeding care  
Then deck'd he her with jewels rich and rare  
Which when the brave Apelles did behold,  
Paint on (quoth hee), poore boy, and haue no feare  
When beautes fayles, well done t' enrich with gold  
I am (faire Princesse) like the Painter's man,  
As ignorant, as skant of skill as hee,  
Yet will I strive and doe the best I can  
To manifest my loving minde to thee  
But to supply the weaknesse of my skill,  
In place of gold (great Lady) take good will "

This is only subscribed "Craige," but sometimes he adds "Scoto-Britain," and once "Banfa-Britain." He refers to his youth, and promises to present the lady he calls Lithocardia with "some better poem." These names probably have all an individual application, and in one of his sonnets Craige unequivocally tells us that Penelope is Lady Rich. Although he here and there speaks diffidently of his own powers, it is evident that he thought he was destined to immortality; and to give immortality to those whom he celebrates. A "Sonnet to Idea" begins,—

"My Muse shall make thy boundless fame to flie  
In bounds where yet thy selfe was never seene,  
And were not for my songs thy name had bene  
Obscurelie cast into the grave with thee "

His notion of addressing a real or imaginary female under the name of "Idea" he had from Michael Drayton, who had done the same thing ten or twelve years before. On sign. K i, we come to a new prose dedication "To my honorable good Lord and maister (the true Mæcenas of my muse) George Earle of Dunbar, Lord Barwick, lugh Tresurar of Scotland," ending with these words : "What I have heere set downe is for your sollace, and so I besceech your Honor to accept from the table of my Chamber, at your liberall charge and allowance, the 5 day of November 1606." In this part of the volume we meet with those imitations and enlargements of Christopher Marlow's well-known ballad, "Come live with me and be my love," and the answer to it by Sir Walter Raleigh, which the Rev. H. J. Todd has pointed out in his edition of Milton, v. 68. They consist of four poems between Alexis and Lesbia, the first beginning,

"Come be my love and live with me,"

the second, in reply :

"If all were thine that there I see."

The third is "a new persuasion :"

"Once more I pray thee be my love,"

and the fourth,

"Oft have I pray'd thee be my love."

Few imitations can be less like the original, excepting in mere form, for all the natural and pastoral simplicity of Marlow is lost in trite, tedious and repeated allusions to Parnassus, Castalian drops, Hippocrene, Aganippe, &c.

Craige cannot do without the heathen gods and goddesses at every turn, and he afterwards calls in the aid of Flora, Daphne, the Nereids, Apollo, and Cynthia, in the poem which opens thus :

"Come be my Love and live with mee,  
And thou shalt all the solace see,  
That glassie gulfs or earth can bring  
From *Vesta's* wealth, or *Neptuns* reigne.

For we shall on the mountains go,  
In shaddie umbers to and fro ;  
In vallies low, and on the bray,  
And with thy feet the flours shall play."

The printer often does injustice to the author, who probably had no opportunity of correcting the errors of the press. The volume ends on sign. L iiii, with an English Sonnet "to the Author," subscribed

I M, and two copies of Latin verses, *Cragio Suo*, and *De Alexandro Rupao*, the first signed Robertus Aytonus, and the last Arthurus Gordonus

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CRIES OF LONDON —The Manner of Crying Things in London  
4to. 32 leaves

This is a series of thirty-two copper plates, without date or engraver's name, and the above title is given to them in the hand-writing of the second Earl of Bridgewater. They were perhaps by some foreign artist, and probably proof impressions, for on the margin of one of the plates is a small part of another, as if it had been taken off for a trial of the plate. It is impossible to assign a date to them with any exactness, but assistance may be derived from a black-letter ballad by W Turner, called

"The Common Cries of London Town,  
Some go up street and some go down"

Under the title of it is a wood-cut of a man with a basket on his head. The only known copy is dated 1662, but it contains internal evidence, in the following stanza, that it was written in the reign of James I

"That's the fat foole of the Curtin,  
And the lean fool of the Bull  
Since Shanke did leave to sing his rimes  
He is counted but a gull  
The Players on the Banckeside,  
The round Globe and the Swan,  
Will teach you idle tricks of love,  
But the Bull will play the man"

Shanke, the comic actor here mentioned, was one of Prince Henry's players in 1603, and Taylor, the Water-poet, informs us that the Swan Theatre, mentioned above, had been abandoned by the players in 1613. The Curtain Theatre had also fallen into disuse before the reign of Charles I. The Globe and Bull were employed until after the Restoration. Several of Turner's "Cries of London Town" are so similar to those represented in the engravings before us, that we may conclude they were nearly contemporary. As this is, perhaps, the earliest known series of the kind, an enumeration of the "Cries," illustrating very curiously the manners of our ancestors, will not be unacceptable.

1 Lanthorne and a whole Candell light    hange out your lights heare '—2 I have fresh Cheese and Creame —3 Buy a Bresh, or a table Booke —4 Fine

Oranges, fine Lemons.—5. Ells or yeards: by yeard or Ells.—6. I have ripe straw-buries, ripe-straw-buries.—7. I have Screenes, if you desier; To keepe your Butey from ye fire.—8. Codlinges hot, hot Codlinges.—9. Buy a steale, or a Tinder Box.—10. Quicke paravinkells, quicke, quick.—11. Worke for a Cooper worke for a Cooper.—12. Bandestringes, or hankercher buttons.—13. A Tanker bearer.—14. Macarell new Maca-rell.—15. Buy a hone, or a whetstone, or a marking ston.—16. White Unions, whitt St. Thomas Unions.—17. Mate for a Bed, buy a Doore mate.—18. Radishes or lettis, tow bunches a peny.—19. Have you any worke for a Tinker.—20. Buy my Hartelokkes, Mistris.—21. Maribones, Maides, maribones.—22. I ha' ripe Coucumber, ripe Coucumber.—23. Chimney Sweepes.—24. New flounders, new.—25. Some broken Breade and meate for ye poore prisoners: for the Lords sake pittie the poore.—26. Buy my dish of great Smelts.—27. Have you any Chaires to mend.—28. Buy a Cocke, or a gelding.—29. Old showes or bootes: will you buy some Broome.—30. Mussels, Lilly white Mussels.—31. Small Cole a penny a peake.—32. What Kitchen-stuffe have you, Maides.

The figures, male and female, in the engravings are all three-quarter lengths, and they are furnished with the implements of their various trades, or with the articles in which they deal.

Other London Cries are mentioned by different authors, and a list of them, under the title of the "Cries of Rome," may be seen in Tho. Heywood's "Rape of Lucrece," 1608. The earliest notice of Cries, that we recollect, is in Lancham's "Letter from Kenilworth, 1575" "That is (says he, in his pecuhar spelling) a fresh cheaz and cream, and the common cry that theez milkwives make in London streetes yeerly betwyxt Easter and Whitsontide." In the old play of "The Three Lords and Three Ladies of London," 1590, it appears that woodmen went about with their beetles and wedges on their backs, crying "Have you any wood to cleave?" In "The Loyal Subject," by Beaumont and Fletcher, A. III. sc 5, we find that in the reign of James I Potatoes had become so common, that "Potatoes—ripe Potatoes" were publicly hawked about the city. "The Cries of London" are enumerated in R. Brome's "Court Beggar," A. v; and in Ben Jonson's Epigram, xcii. "the new cry" is spoken of. In a mock list of books, in what is called "The Instructive Library," printed for the Man in the Moon, 1710, we have the cries of "Knives to grind," "Old chairs to mend," "Pears to bake," Milk a penny a quart," "Grey Peas and Bacon," "Fresh Herrings," and "Shrewsbury Pud-dings."

Turner in his ballad, before mentioned, gives several "Cries" not included in the engravings, such as "The Waterman," "The Blacking Man," "The Pedlar," "Cherry ripe," "Buy a Mouse-trap," &c. The following are two more of his stanzas:—

"Ripe, Cherry ripe  
The Coster-monger cries,

Pippins fine, or pears  
 Another after hies  
 With basket on his head  
 His living to advance,  
 And in his purse a pair of Dice  
 For to play at Mumchance

“ Hot pippin pies  
 To sell unto my friends ,  
 Or pudding pies in pans,  
 Well stuff with candles ends  
 Will you buy any Milk,  
 I heard a wench that cries  
 With a pale of fresh Cheese and cream  
 Another after hies ”

In the British Museum is a series of “ Cries of London,” resembling those under consideration, but larger, and much coarser in the style of engraving Tempest’s “ Cries of London ” came out about 1680

In 1628 Samuel Rowland (who, we apprehend, is not to be confounded with the popular comic poet, Samuel Rowlands) printed a pious production called “ Heavens Glory, seeke it,” &c , at the end of which he inserted, with a new title-page, “ The Common Cryes and Sounds of the Bell-man,” which only relate to what we now term “ Bell-mans Verses ” they are all of a serious and religious character, such as the following —

*“ For New-yeares Day*

“ All you that doe the Bell-man heare  
 The first day of this hopefull yeare,  
 I doe in love admonish you  
 To bid your old sins all adue,  
 And walke as Gods just law requires  
 In holy deeds and good desires ,  
 Which if ye doe, youle doe your best  
 God will in Christ forgive the rest ”

There are many others, but of the same character, and they do not properly come under the designation of “ Cries of London ” The work was printed for Michael Sparke

CROSSE, WILLIAM —Belgiaes Trovbles and Trivmphs. Wherein are truly and Historically related all the most famous Occurrences, which haue happened betweene the Spaniards and Hollanders in these last foure yeares Warres of the

Netherlands, with other Accidents, which haue had relation vnto them, as the Battels of Fleurie and Statloo, the losse of Gulicke and Breda, the Sieges of Sluce and Bergen, the Conquest of St. Saluador in Brasilia, and the taking of Goffe by Charles Lambert, &c. Written by William Crosse, master of Arts of St. Mary Hall in Oxford, and sometimes Chaplaine vnto Colonell Ogle in the Netherlands.—London, Printed by Augustine Mathewes, and John Norton, 1625. 4to. 39 leaves.

Of this poem we find no mention, and of its author we can give no account beyond what Wood says of him, who, however, knew nothing of the work before us. He took the degree of B.A. in 1610, and of M.A. in 1613: in 1612 he had contributed to the *Justa Oxoniensium*, and in 1613 to the verses of the University on the marriage of the Prince Palatine with the daughter of James I. Two years after the appearance of his “Belgia’s Troubles,” he produced a “Continuation of the History of the Netherlands” from the year 1608; and in 1629 he published a translation of Sallust.

“Belgia’s Troubles” is a work of little talent, but of considerable pretension, divided into two books, the first dedicated to the Earl of Essex and Lord Mountjoy, and the second to Lord Conway, Baron of Raggely, and to Sir Horatio Vere. Crosse admits, modestly enough, that he has written “rather a discourse than a poem,” and professes to have treated events historically without the display of imagination. He begins by a personification of Bellona, who summons her Page Discord to inflame the hostile parties, but we afterwards hear no more of them, nor of any corresponding machinery. The performance looks the heavier because each book, of many hundred lines, forms a single paragraph. The whole opens thus grandiloquently:—

“After the calmes of sweet-contenting Peace  
Well passed were, and that luxurious ease  
Had griped on those Armes, which fighting were  
Imbru’d with blood, with danger death and feare,  
Bellona, storming with a fatall rage,  
Out of th’ Infernall Cells calls forth a Page  
Fell Discord hight, with whom she thus doth treat.  
Do not thy trembling vaines, deare Discord, sweat  
Whole stormes of wrath?” &c.

The author is often not very particular as to the exactness of his rhymes, but we seldom have met with so bad a set as the following:—

“ For those hote bloods which never could agree,  
 Nor sympathize in congruous qualitie,  
 Now mounted are, and ready for to make  
 Upon their foes a second Flanders State ,  
 Their high-piooke Armour for their temper equall  
 To Millans making, and to Siras mettall ”

“ The second booke ” is as long, and as wearisome, as the first, and here and there the author repeats himself, as where he says, twice over, that a certain furious bombardment would have been sufficient to demolish the walls of “ Ecbatane or Babylon ” Perhaps the best couplet in the whole poem is to be found in the second book, where Crosse describes a field after a desperate battle —

“ The bullet-furrowd field with shot was sowed,  
 And all the plaine with batterd corslets strowen ”

He has also a curious and somewhat striking passage where he describes soldiers during the severity of the winter in Flanders frozen to death, some of them standing stark against trees, &c It was the Spanish soldiers who patiently endured this extremity of cold, and the author generally, and generously, admits the valour and hardihood of the enemy, besides bearing testimony to his excellent martial discipline

CROWCH, HUMFREY — *Loves Court of Conscience*. Written upon two severall Occasions ; with new Lessons for Lovers Whereunto is annexed a kinde Husbands advice to his Wife. By Humfrey Crowch — London, Printed for Richard Harper, and are to be sold at his shop in Smithfield, at the Hospitall Gate 1637 8vo. 16 *leaves*

This is a pleasant unpretending production, by an author, we think, no where recorded in our poetical annals The truth, however, is that he was a popular ballad writer, and the work before us was merely a chap-book, price two pence, a form frequently adopted when the subject was too long for the first and second part of a broadside We know nothing of the history or occupation of Humfrey Crowch, but perhaps, like Martin Parker whose contemporary he was, he lived wholly by his pen, or perhaps, like an earlier predecessor in ballad-writing, Thomas Deloney, the silk-weaver, he added to his means of subsistence, derived from his trade, by applying his rhyming propensity to any popular topic

In this instance Croweh hit upon a very good title, and the interior of his small work does not contradict it either by dulness or insipidity. He opens with a supposed Court of Justice, where Reason, Grace, Truth and Wit preside, and before whom a person, called Intelligence, produces the body of a young man who had destroyed himself for love. Wisdom seems to act as assessor to the Court, and Discretion, as *Amicus Curia*, enlarges and moralises upon the subject of love and matrimony, giving five distinct "lessons," as they are termed, all tending to produce constancy in admirers, and affection in husbands and wives. Discretion introduces a ballad upon the amour of Dido and Æneas, which ends with the subsequent stanza :

"Dido wept, but what of this ?  
 The Gods would have it so :  
 Æneas nothing did amisse,  
 For he was forc't to go.  
 Learn, Lordlings, then no vows to keep  
 With false loves, but let them weep ;  
 'Tis folly to be true.  
 Let this lesson serve your turn,  
 And let twenty Didoes mourn,  
 So you get daily new."

The moral, such as it is, is hardly consistent with the professed purpose of the tract, but the ballad is followed by what is more consonant, and is headed "A kinde husbands advice to his Wife," in which, among many others, are the following lines :—

"Then, I am richer far then some that have  
 Gold in their purses, lands, and livings brave :  
 Yet I enjoy these blessings but in vain,  
 Because I love, and am not lov'd again.  
 O! would I did not love thee half so well,  
 I'de nere regard that firebrand of hell,  
 I mean your tongue, that doth afflict my heart ;  
 For if a stranger should but act thy part  
 I would not care. I am of this belief  
 Where is great love, the greater is the grief,  
 If that he be repulst with evill speeches  
 By a curst dame that strives to weare the breeches.  
 Consider what I say, and be advis'd:  
 Silence in women kinde is highly pris'd."

There is not much attempt at poetry in the tract beyond the rhyme, but the lines run easily, and were intended to be of a familiar cast. A single copy of the chap-book is all we ever saw, or expect to see.

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DANIEL, SAMUEL —The Worthy tract of Paulus Iovius, containing a Discourse of rare inventions, both Militarie and Amorous called Imprese Whereunto is added a Preface containing the Arte of composing them, with many other notable deuises By Samuell Daniell late Student in Oxenforde —At London, Printed for Simon Waterson. 1585 4to.

This is chiefly remarkable as being Daniel's earliest known work he was at this date in his twenty-third year It is entirely prose excepting one stanza from Ariosto, which is thus translated, but not in the form of the original it refers to the dress and device of Bradamante —

“Her upper robe of such like colour was,  
As is the fading leaf of palish hew,  
When from the bowe the lively sap doth passe,  
Which nourish did the stock whereon it grew,  
Embroidered al with braunches thick aboue,  
And fading bowes of dolefull Cipresse tree,  
Which cut with deadly axe doth neuer proue  
This habit with her grieve did well agree”

It certainly does not promise much, and the passage of the original—

————— *che mai non si rinfancia,*  
*Per ch' ha sentito la dui a bupenne—*

is so badly rendered as hardly to convey the meaning of the poet

Besides the translation from Paulus Jovius, there is a good deal of original matter, contributed chiefly by Daniel The dedication is to “Sir Edward Dummock, Champion to her Maiestie,” followed by an epistle of twelve pages, “To his good friend Samuel Daniel,” subscribed N W, to encourage him to print what he had thus rendered into English Near the commencement he speaks of three works, one existing, one lost, and the third mentioned nowhere else, viz, Nicholas Breton's “Flourish upon Fancy,” printed in 1577, Richard Tarlton's “Toys,” entered for the press on 10th December of the same year, and no doubt published, though now extinct, and an “Interlude of Diogenes,” of which we never hear elsewhere

This notice of the three early productions is new, and a copy of Daniel's translation is extremely rare The letter of N W goes learnedly, and somewhat pedantically, over the whole subject of the antiquity of Impreses and Emblems, and it is followed by an Epistle of 15 pages from Daniel, on devices in various parts of Europe, “to the

friendly Reader." "The Discourses of Paulus Jovius" follow, and the work ends with 13 pages regarding "certaine notable devises, both militarie and amorous, collected by Samucl Daniell." They contain nothing worth extracting.

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DANIEL, SAMUEL.—*Delia*. Contayning certayne Sonnets: with the complaint of Rosamond. *Aetas prima canat veneres postrema tumultus*.—At London, Printed by I. C. for Simon Waterson, dwelling in Paules Church-yard at the signe of the Crowne. 1592. 4to. 50 leaves.

This is the earliest edition of Daniel's "*Delia*," but it may be doubted, for reasons hereafter assigned, whether it is the first impression of "The complaint of Rosamond." At the back of the title-page (which is in an arabesque compartment) is a brief address "To the Reader," requesting him to correct in the Sonnets six errors of the press, which are pointed out: in the other impression of 1592 (the title-page of which is in an architectural compartment), these "fautes escaped in the printing" are rectified. The title-page of that second edition runs thus:—

"*Delia*. Containing certaine Sonnets with the complaynt of Rosamond. *Aetas prima canat veneres postrema tumultus*. 1592. At London, Printed by J. C. for S. Watersonne." 4to.

We have been thus particular, because the two impressions of the work in 1592 differ very materially: for instance, the second of 1592 contains 54 sonnets, being four more than are in the first; and in the Bodleian Library there is a copy of an edition with the date of 1592, and with the "*Rosamond*," as usual, appended, in which (besides the correction of several errors, and minor changes) no fewer than 23 stanzas of the "*Rosamond*" are omitted: the pagination is also different, and it seems clearly a distinct impression, which makes three in the same year, showing the great popularity of the work. The corrections prove that this edition at Oxford must have been subsequent to the others; and if so, why were the 23 stanzas of the "*Rosamond*" omitted, when they are found in the two other 4tos. of 1592, and in the 12mo. editions of 1594 and 1595?

Our notion is that none of the earliest editions of "*Rosamond*" were printed at the same time as the "*Delia*:" the type is much coarser

and thicker, and having first gone through the press, we apprehend that it was subsequently added to the sonnets inscribed to Delia. We are, however, aware of no extant separate edition of the "Rosamond," and that which follows the "Delia," in the Bodleian Library, must have been Daniel's original draught, before he added the twenty-three stanzas inserted in all the other copies, and forming an important part of the poem, although the sense is complete without them. As a specimen of the variations contained in the copy at Oxford, we may give the last line of a stanza not far from the end of the "Rosamond," which in the two other impressions of 1592 runs thus —

"That overwhelms vs or confounds vs quite"

In the Oxford copy, of 1592, it stands,—

"Tongue, pen nor arte can neuer shew a right"

That copy has also a manifest improvement in the very last stanza, which absurdly begins, in the other copies of the same year,—

"So vanqusht she, and left me to returne,"

instead of—

"So *vanisht* she and left me to returne"

It is remarkable that the blunder is repeated in the 12mo edition of 1594, while it is corrected in the 12mo edition of 1595. There is much that seems inexplicable in the early impressions of Daniel's poems, partly owing, perhaps, to the fastidiousness of the author, and to the changes he from time to time introduced.

No other perfect copy of the first edition of "Delia," (which also promises "The complaint of Rosamond" on the title-page) is known but that now before us. It has been already observed, that, besides the correction of the errors of the press, the second edition, with the date of 1592, comprises four sonnets not in the first edition, and they are numbered respectively xxvii, xxviii, xxix, (by mistake printed xxxi) and xxx. the other fifty sonnets are all in the first edition. The types are the same for both, but there are differences in the spelling and, besides the mistakes pointed out in the *errata*, some valuable corrections are made in the second edition. In the first edition, for instance, in Sonnet x Venus is called "Laughter-loung Gods," instead of *Goddesse*, which was afterwards substituted. Here and there emendations were adopted for the improvement of the metre, as in Sonnet xxxv, where the first edition defectively reads,—

"And I, though borne in a colder clime,"

which the second edition alters to

"And I, though borne *within* a colder clime."

Again, in Sonnet xliii, the first edition has—

"Deckt with her youth, whereon the world smyleth,"

but the second restores the measure of the verse thus:—

"Deckt with her youth, whereon the world *now* smyleth."

It is very certain that some of Daniel's Sonnets had appeared in 1591, at the end of the surreptitious impression of Sir P. Sidney's "*Astrophel and Stella*," edited by Thomas Nash. (See p. 37.) In fact, this forms Daniel's excuse for printing his "*Delia*." In the dedication to the Countess of Pembroke, Daniel tells her—"Seeing I was betraide by the indiscretion of a greedy printer, and had some of my secrets bewraide to the world uncorrected, doubting the like of the rest, I am forced to publish that which I never ment;" and he adds that the same wrong had been done to Sidney, whom he designates as *Astrophel*. The "greedy printer" was Thomas Newman, who, not long before, had published the first, and unauthorised, impression of Sidney's poems.

Who *Delia* might be we have no information, but in the 48th Sonnet of the collection named after her, we are told that she lived on Shakespeare's river:—

"But Avon, rich in fame, though poor in waters,  
Shall have my song, where *Delia* hath her seate :  
Avon shall be my Thames, and she my Song ;  
He sound her name the Ryver all along."

The fact, first stated in the edition 12mo. 1595, that the 44th Sonnet "was made at the Author's being in *Italie*," explains how it happened that he there speaks of *Delia* as residing in the North—

"My joyfull North, where all my fortune lyes."

However, in the very same series of Sonnets, Daniel avows his affection for another lady, whom he calls *Cynthia*, and who appears to have been very cruel; for, in Sonnet 40, he says of her,—

"Yet nought the rocke of that hard hart can move,  
Where beate these tears which zeale and fury driveth ;  
And yet I rather languish in her love,  
Then I would joy the fayrest she that liveth."

In the original "*which*" is misprinted *with* in the second line, and the obvious error is not corrected in the later copy of 1592. From

an author like Daniel it cannot be necessary to quote specimens, but we may point out a clear allusion to Spenser, and to his "Fairy Queen," which has been noticed in the "Life of Spenser," 8vo 1862, p c1 it is at the opening of Sonnet 46 The first three books of Spenser's work, in which, as Daniel says, were many "aged accents and untimely words," had been printed, as everybody is aware, in 1590

It should be mentioned that in every edition, between the portion Daniel calls "*Deha*" and "*The Complaint of Rosamond*," is inserted "an ode," which was so popular as to be set to music in John Farmer's "*First set of English Madrigals*," 1599

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DANIEL, SAMUEL—*The First Fowre Bookes of the civile wars between the two houses of Lancaster and Yorke* By Samuel Daniel. *Ætas prima canat veneres postrema tumultus* At London, Printed by P Short for Simon Waterson —1595. 4to. 89 leaves.

This is the first edition of Daniel's *Civil Wars* a fifth book was added in 1599, but it is sometimes appended to the first four books in 1595 As far as regards the first four books, the edition of 1599 precisely agrees with that of 1595, having been printed from the very same types, and without even the correction of the errors of the press

None of Daniel's biographers notice the fact that he had travelled in Italy, no doubt early in life, and perhaps in the capacity of tutor to the son of the Countess of Pembroke That he had visited that country we have upon his own evidence In the same year that he published the work before us, he reprinted his *Deha*, *Rosamond* and a tragedy called *Cleopatra*, in 12mo and one of the sonnets in his *Deha* is there headed, "At the Author's going into Italie," and another, as before shewn, is thus introduced, "This Sonnet was made at the Author's being in Italie"

"The first four Books of the Civil Wars" were ushered into the world in 1595, without any dedication or prefatory matter The probability is, that the copies did not then sell, as they were preceded by a new title-page, and followed by another book of the same poem in 1599

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DANIEL, SAMUEL—*The Civile Wares betweene the Howses of Lancaster and Yorke*, corrected and continued by Samuel

Daniel, one of the Groomes of hir Majesties most honorable Privie Chamber &c.—Printed at London by Simon Watersonne. 1609. 4to. 120 *leaves*.

The above is an engraved title-page by F Cockson, containing a portrait of Daniel in the centre, followed by the dedication to the Countess Dowager of Pembroke, in which the author refers to the many impressions through which this work had passed, without the addition of two books, (the third book being enlarged and divided) which are here for the first time printed, making eight books in the whole. It brings down the history to the marriage of Edward IV.; but Daniel, as he informs Lady Pembroke, meant to continue it "to the glorious union of Henry VII." This part of his task he never completed, but (as he proposed in the end of the dedication) commenced a history of England in prose.

The alterations in this edition of the *Civil Wars*, even of those parts of the work professed to be republished, are very considerable; and Daniel omitted at the end of the second book an elaborate eulogium of the unfortunate Earl of Essex, which originally appeared in 1595, including the following stanza:

"Thence might thy valor have brought in despite  
Eternall trophies to Elizas name,  
And laid downe at her sacred feete the right  
Of all thy deedes, and glory of the same.  
And that which by her powre, and by thy might,  
Thou hadst attained to her immortall fame,  
Had made thee wondred here, admir'd a farre,  
The Mercury of peace, the Mars of warre."

There seems to have been no political reason for excluding this, and other stanzas in the same spirit, after James I. came to the throne, but they were never reprinted.

DANIEL, SAMUEL.—The Works of Samuel Daniel. Newly augmented. *Ætas prima canat veneres, postrema tumultus*.—London Printed for Simon Waterson. 1601. folio. 193 *leaves*.

This is an unknown edition of Daniel's productions, but it agrees in all essential particulars with the common impression dated 1602. The poet seems to have printed his Works in 1601, upon large paper, as

gifts to his patrons, and the present copy was accompanied by a private letter to Lord Ellesmere, then Sir Thomas Egerton, Keeper of the Great Seal

After the title-page comes an address "To her sacred Majestie," in four octave stanzas then "The Civil Wars," in six books, followed by "Musophilus" The folios, which are numbered, end with "The Civil Wars," and fresh signatures commence with "Musophilus" This portion is succeeded by "a Letter from Octavia to Marcus Antonius," and by "the Tragedie of Cleopatra" "The Complaint of Rosamond" precedes "Delia," consisting here of fifty-seven sonnets, to which are added "an Ode" and "a Pastoral," concluding the volume

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DANIEL, SAMUEL—A Panegyrike Congratulatory delivered to the Kings most excellent majesty at Burleigh Harrington in Rutlandshire By Samuel Daniel Also certaine Epistles With a Defence of Ryme heeretofore written, and now published by the Author. *Carmen amat, quisquus carmine digna gerit.*—At London Printed by V. S for Edward Blount n.d folio 40 leaves.

Although there is no date on the general title-page of this volume, the title-page to the second portion of it, "Certaine Epistles after the manner of Horace, written to divers noble Personages," bears the date of 1603 There is a third title-page to the "Defence of Ryme against a pamphlet entituled Observations on the Art of English Poesie," without date, and this last portion of the work is sometimes, though rarely, found appended to the folio edition of Daniel's Works, 1602 The first and third title-pages are within ornamental compartments, with the royal arms at the top, and Queen Elizabeth's favourite motto, *Semper eadem*, below them

Only two or three complete copies of this edition of Daniel's "Panegyric Congratulatory" and "Epistles" are yet known, and it was most likely printed for presents we have that copy before us which he gave to Lady Pembroke, as is testified by her autograph He also probably gave them to the "noble personages" whom he addresses in the "Epistles," viz Sir Thomas Egerton, Lord Henry Howard, the Countess of Cumberland, the Countess of Bedford, Lady Anne Clif-

ford; the Earl of Southampton; and the Earl of Hertford. The volume has an introductory dedication to the latter, which was not afterwards reprinted. This folio probably came from the press before James I. reached London, and the "Panegyric Congratulatory" was delivered to him in Rutlandshire.

Daniel very seldom reprinted a poem without making alterations, more or less important, in it. The 40th stanza of the "Panegyric," in the folio before us, reads as follows —

"We shall continue one, and be the same  
In Law, in Justice, Magistrate, and forme  
Thou wilt not touch the fundamentall frame  
Of this Estate thy Ancestors did forme;  
But with a reverence of their glorious fiine  
Seeke onely the corruptions to reforme  
Knowing that course is best to be observ'de  
Whereby a State hath longest beene preserv'd."

In the 8vo. edition, which must have come out just afterwards, it runs thus :—

"We shall continue and remaine all one,  
In Law, in Justice, and in Magestrate.  
Thou wilt not alter the foundation  
Thy Ancestors have laide of this Estate,  
Nor greeve thy Land with innovation,  
Nor take from us more then thou wilt collate,  
Knowing that course is best to be observ'de  
Whereby a State hath longest been preserv'd"

It may be matter of speculation whether the author was induced to alter the stanza on account of any objection by persons in authority to the tone and spirit of its anticipations, or, because he himself disliked, as a matter of taste, that three lines should end with the syllable, "forme." Spenser, Drayton, and many other contemporaries of Daniel, thought rhymes having precisely the same sound admissible.

The title-page in which Daniel claims that his Epistles are "after the manner of Horace" was omitted in the re-impression of 1603, in 8vo.

The "Observations in the Art of English Poesie," against which Daniel wrote his "Defence of Ryme," was the work of Dr. Thomas Campion, a physician, poet, and musical composer, and it was published with the date of 1602. We learn from an address preceding Daniel's "Defence," that he had written it in the form of a private letter to a learned friend about a year before, but of course subsequent to the date when he had first seen Dr. Campion's "Observations:" when Daniel printed it, it was addressed "to William Herbert, Earl of Pembroke," who had been his pupil: of him Daniel says that he "in blood and nature is interested" to take part against Campion, who was the advocate of blank verse.



DANIEL, SAMUEL —A Panegyrike Congratulatorie deliuered to the Kings most excellent Majestie at Burrelgh Harrington in Rutlandshire By Samuel Daniel Also certaine Epistles with a Defence of Ryme &c —At London Imprinted for Edward Blount. 1603 8vo. 63 *leaves*

This is substantially the same work as the folio which came out before it, but, as has been already pointed out, there are variations besides such as are merely typographical The "Defence of Rhyme" has a separate title-page, and occupies the last twenty-eight leaves

DANIEL, SAMUEL —Certaine small Poems lately printed with the Tragedie of Philotas Written by Samuel Daniel, &c — At London Printed by G Eld for Simon Waterson. 1605 8vo 110 *leaves*.

This volume consists of pieces formerly printed by Daniel, and of the tragedy of Philotas, which appeared here for the first time, with a dedication to Prince Henry, containing these lines, which are personally interesting —

"And therefore, since I have outliv'd the date  
Of former grace, acceptance, and delight,  
I would my lines, late-borne beyond the fate  
Of her spent line, had never come to light  
So had I not been taxd for wishing well,  
Nor now mistaken by the censuring stage,  
Nor in my fame nor reputation fell,  
Which I esteeme more then what all the age,  
Or th' earth can give But yeas hath done this wrong,  
To make me write too much, and live too long"

It seems that the story of Philotas received an application to some of the incidents of the life of the unfortunate Earl of Essex, and when the tragedy was reprinted it was accompanied by an "Apology," in which Daniel says "And for any resemblance that, through the ignorance of the history, may be applied to the Earl of Essex, it can hold no proportion, but only in his weaknesses, which I would all that love his memory not to revive"

DANIEL, SAMUEL —The First Part of the Historie of England. By Samuel Danyel —London, Printed by Nicholas Okes dwelling neere Holborne bridge 1612 4to. 117 *leaves*.

This seems to have been a private impression of the earlier portion of Daniel's History of England, ending with the reign of Stephen. He intended to distribute some copies as presents, and that before us was doubtless given by him to Lord Ellesmere. At the end is a note, which shows that the work was not printed for sale in 1612.

Daniel had promised to write the History of England from the Conquest, in the dedication of his complete edition of the *Civil Wars* to the Countess of Pembroke, but he brought it no lower than the reign of Edward III., and printed it in folio as a private speculation about 1618: he died in October of the following year. The edition before us is dedicated to Viscount Rochester, and the first and third books (for it has three divisions) mention him in the opening paragraphs. After the disgrace of that nobleman, all allusion to him was omitted.

DANIEL, SAMUEL.—The Collection of the Historie of England.

By S. D.—London, Printed by Nicholas Okes dwelling in Foster-lane for the Author. *Cum Privilegio*. n. d. fol. 115 leaves.

Daniel's privilege to print this work and an "Appendix" (which never appeared) for his own benefit, is opposite the title-page on a separate leaf, and dated 11 March, 15 James I. It never was regularly published, and the author opens his preface in these terms:—"This Peece of our History, which here I divulge not, but impart privately to such worthy persons as have favoured my endeavours," &c. One of these was the first Earl of Bridgewater, who no doubt followed up the patronage which his father, Lord Ellesmere, had extended to Daniel, and therefore took a large paper copy of this work. It has no date, but it must have appeared prior to the author's death in October, 1619, and subsequent to the date of the royal privilege. The author complains that ill-health had delayed his undertaking. It brings our history down to the end of Edward III.; and subjoined is a brief notice, concluding with these words: "And here I leave, unlesse by this which is done I finde incouragement to goe on." The work in 1634, was continued to the reign of Henry VII. by John Trussell.

We may add that Daniel's will bears date on the 4th Sept. 1619: see Shakesp. Soc. Papers, iv. 156. In it he makes bequests only to persons of the name of Bowre, and to his brother John Daniel.

DARCIE, ABRAHAM —Frances Duchesse Dowager of Richmond and Lenox &c her Funerall Teares Or Larmes Funebres de l'illustre Princesse Francoise Duchesse Dowagere de Richmond et de Lenox &c. pour la Mort et Perte de son cher Espoux, &c Louis de Obegnny Duc de Richmond et de Lenox &c Qui deceda le 16 Februrier 1624 en la maison Royale de Whit-hall &c. n. d. 8vo 58 *leaves*

No bookseller's name is to be found in any part of the volume, which was most likely printed by the author, Abraham Darcie, for, not always disinterested, presents A copy was given to the Earl of Bridgewater, and at the end of it is placed a large folded leaf, containing a poem on the deaths of his Lordship's two infant sons, James and Charles, to whom King James and Prince Charles had been godfathers the one expired on the 30th of December, 1620, and the other on the 18th of April, 1623 The dates are filled up in MS by the author, who in the introduction to his verses professed "to immortalize the noble memory" of the young persons he celebrated The lines are in English and French, and they are placed in two columns, opposite each other The English begin as follows —

"Faure beames of short continuance, yet most bright,  
If your wisht luster, and desired light  
Hath had too sudden and untimely end,  
Such destiny doth on faire things attend  
A morning is the Roses chieftest prime,  
And flower-de-luces dye in blooming time"

These are the best out of the thirty-six lines of which the poem consists, and the corresponding French verses are these —

"Beaux Rayons, plus clairs que durables,  
Si vos lumieres desirables  
On eut leur fin en commençant,  
C'est le Destin des belles choses  
Un matin est l'aage des Roses,  
Et les Lis meurent en naissant"

Darcie seems to have written with about as much facility in French as in English The first five-and-twenty pages of his elegiac production on the death of the Duke of Richmond are in both languages, and the rest in English only, including twenty-four pages of prose at the end, entitled, "The World's Contempt," by which he means contempt for the world In the first part of the tract is inserted a long and very particular account of the funeral of the Duke of Richmond, on

which occasion the Earl of Bridgewater was one of the mourners. As a specimen of Darcie's versification, the subsequent lines are taken from that part of his work which has the running title of "Funeral Consolations :"—

"God's Writt and Reason doth command to weepe,  
And shed salt teares upon their Tombs which sleepe:  
To be remorselesse in the death of friends  
To natures inconveniency tends,  
To savage temper too too neere affinity,  
The evasion of the ground of piety,  
Which is in others miseries to beare  
Part of their sorrows, and a mutual share;  
But as some grieffe the Law of God's commanding,  
So too much sorrow's want of understanding.  
No sorrow is a sign of brutish state,  
But yet too much proves one effeminate.  
That mans account is to most goodnesse come,  
Of which the golden mean's the totall summe."

It is to be hoped that the Duchess of Richmond had some better grounds of consolation than are afforded by such lines as these. Darcie's "*Annales*" of the reign of Elizabeth, translated from the French, because, as Fuller says, Darcie did not understand Camden's Latin, came out in 1625, 4to.

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DAVIE, SAMPSON.—The ende and confession of Tho. Norton of Yorkshire, the popishe rebell, and Chr. Norton his nephew; which suffered at Tiburn for treason the 27 of May.—Printed by W. Howe. 1570. 8vo. 8 *leaves*.

The Nortons were "hanged, headed and quartered" two days after Felton had placed the Pope's Bull on the gate of the Bishop of London, so that the anti-papistical feeling was perhaps never stronger than at that moment. We may conclude that Sampson Davie's poems on the occasion, dated 1570, were published as soon as possible after the event they celebrate. They are of the utmost rarity.

The first poem, occupying two pages, is addressed "Unto the Christian Reader," and the second, filling about the same space, is thus headed, "The Confession and ende of Thomas Norton." The third is longer than those which precede it, and is entitled "The ende and Confession of Christopher Norton." The fourth is called "An exhortation to all true subjects, and a warning to the Papists." The last

poem is headed "To the Papists," and is not in the same ballad-metre as the other productions we quote it entire —

"You Popish route,  
Looke well aboute  
And warning hereby take,  
Unless you swinge  
In Tyburne stringe  
As some did but of late

"Your selves submit,  
As it is fit,  
Unto the Lorde above  
Then, as I deeme,  
Our noble Queene  
Ye cannot choose but love

"Which doth maintaine,  
I tell you plaine,  
Gods word which is so pure  
Why do you, then,  
Resist agaïne,  
And treason so procure ?

"I do not fame,  
But tell you plaine,  
If you do not amend,  
Such plagues may fall  
As will you gall,  
And thus I make an end  
FINIS qd Sampson Davie "

This was entered at Stationers' Hall by Wilham Pickering just after the event, which gave rise to several other popular effusions one of these, a broadside, was licensed to Henry Kirkham, and it had for title "A description of Nortons in Yorkeshyre " it has come down to us with the name of Wilham Gibson at the end of it, and was printed by Alexander Lacy Richard Jones also published, and Wilham Howe printed, "The severall Confessions of Thomas Norton and Christopher Norton, two of the northern Rebels, who suffered at Tyburn and were drawn, hanged and quartered for Treason, May 27 " Of this also we have seen a copy.

• —————

DAVIES, JOHN — *Mirum in Modum.* A Glimpse of Gods  
Glorie and the Soules Shape &c.—London Printed for  
William Aspley. 1602. 4to. 42 leaves

This seems to be the first printed work of its voluminous author, but that he had written earlier we have evidence in his "Wittes Pil-

grimage," 4to. n. d., which contains (sign. V i) "A Dump upon the death of the most noble Henrie late Earle of Pembroke," who died in 1601. "Wittes Pilgrimage" is a collection of many scattered pieces, which Davies had composed between the years 1600 and 1618, but which possess little merit or originality, and remained unpublished till shortly before the author's death: some account of them, and of various others, may be seen in Brit. Bibl. II. 247, where they receive more attention than they deserve. His *Murum in Modum* is a very dull and unintelligible discourse, in various stanzas, upon the soul, its faculties, &c. and the author very appropriately placed these two lines by way of motto on his title-page:—

" Eyes must be bright, or else no eyes at all  
Can see this sight much more then mysticall "

It is dedicated to the Earl of Pembroke, Sir Robert Sidney, and Edward Herbert, Esq. in a sonnet wherein the author devotes his understanding, will, and memory, to them; and in the last couplet he parts between the three his soul, his book, and his "broken heart." It does not however appear that he had met with any particular affliction at this period. He arbitrarily divides his subject, and the following stanza, which, from its reference to the literature of the time, is worth quoting, concludes his first division:—

"Halla! my Muse: heere rest a breathing while,  
Sith thou art now arriv'd at Reasons seate;  
To whom, as to thy Sov'raigne, reconle  
Thy straying thoughts, and humbly her intreate  
With her just measure all thy lines to meate;  
Lest that, like many *Rimers* of our time,  
Thou blotst much paper without meane or measure,  
In verse whose reason runneth al to rime.  
Yet of the Lawrell wreathe they make a senzure,  
And doth Minerva so a shrewde displeasure."

DAVIES, JOHN.—*Bien Venu. Greate Britaines Welcome to  
hir greate Friendes and decre Brothren, the Danes &c.—  
Imprinted at London for Nathaniel Butter &c. 1606. 4to.  
12 leaves.*

This rare temporary production is dedicated by John Davies of Hereford, in a sonnet, to Philip Herbert, Earl of Montgomery, and to Sir James Hayes, Knight. It was written to celebrate the arrival in

London of the King of Denmark and his suite, and is entirely in the octave stanza of himself Davies querulously says —

“But ah, (alas!) my short-wing’d Muse doth hant  
None but the obscure corners of the earth,  
Where she with naught but care is conversant,  
Which makes her curse her case, and ban her birth!  
Where she (except she would turne ignorant)  
Must live, ’till die she must, in mournfull mirth,  
Which is the cherishing the World doth give  
To those that muse to die, not muse to live”

Davies seems to have entertained the notion that to rhyme was the chief art of poetry, although, above, he charges others with letting their “reason run all to rhyme” of no man could it be more truly said than of himself, that he blotted “much paper without meane or measure” His thoughts are oftener far-fetched, than new or appropriate, and he was overweening in his self-estimate

DAVIES, JOHN — יִדְיָהוּ — Summa Totalis or All in All, and the same for ever Or an Addition to Mirum in Modum By the first Author John Davies.

Those lines which all or none perceive aright  
Have neither Judgement, Art, Wit, Life or Spright

London Printed by William Jaggard dwelling in Barbican  
1607. 4to 42 leaves

This author’s *Mirum in Modum*, to which the present work is an “Addition,” appeared, as we have seen, in 1602 They are both of the same ethical and religious character the most common-place topics are handled with a tedious and important air of mystery, which the author seems to have mistaken for profound metaphysical reasoning This production is dedicated to Lord and Lady Ellesmere in the following sonnet —

“To the right Honourable mine approved good Lord and Master, Thomas Lord Elsmere, Lord Chancellor of England and to his right noble Lady and Wife, Alice, Countesse of Derby, my good Lady and Mistresse, be all felicitie, consisting in the sight of the Objective Beatitude”

“The time, my duty, and your deere desert  
(Deservedly Right Noble) do conspire  
To make me consecrate (besides my Heart)  
This IMAGE to you, forg’d with heavenly fire!  
The backe-parts of his FORME, who formed this ALL,  
(Characterd by the hand of loving Feare)

Are shaddow'd here : but (ah) they are too small  
 To shew their *greatnesse*, which ne'er compast were !  
 But though that *Greatnesse* be past *quantity*,  
 And *Goodnes* doth all *quality* exceed,  
 Yet I this Forme of formelesse DEITY  
 Diewe by the *Squire* and Compasse of our CREED.  
 Then (with your greater GIFTS) accept this small,  
 Yet (being right) it's more then ALL in ALL !

Your Honors in all duty most bounden,  
 John Davies of Hereford."

"Squire," in the 12th line, is what we now call *square*, not a parallelogram, but a measure: some old authors spell it "squire," and others *square*.

Davies was a writing-master by occupation, and in the Epitaph upon himself in his *Wit's Bedlam*, 1617, he tells us that he "loved fair writing," and had "taught it others:" he resided in Oxford for this purpose, but was not (as Wood erroneously supposed, *Anth. Oxon.* II. 264, Edit. Bliss) a member of that University. He has corrected the copy we use (which no doubt was presented by him to Lord Ellesmere) very neatly in several places, and has added some MS. marginal notes. It is singular that, when correcting it, he did not perceive that sheet G. was a duplicate.

DAVIES, JOHN.—The Holy Roode, or Christs Crosse: Containing Christ Crucified, described in Speaking-picture. By John Davies.

And who in passion sweetly sing the same  
 Doe glorifie their owne in Jesus Name.

*Cruz Christi clavis Cœli*.—London Printed for N. Butter. 1609. 4to. 40 leaves.

The date is not on the title-page (which is in an Arabesque compartment, with figures of Minerva and Diana on either side), but at the end. The dedication is "to the Right Honourable, well accomplished Lady, Alice, Countesse of Derby, my good Lady and Mistresse: And to her three right Noble Daughters by Birth, Nature and Education, the Lady Elizabeth, Countess of Huntingdon, The Lady Francis Egerton, and the Lady Anne, Wife to the truly Noble Lord Gray, Lord Chandois that now is." On the fly-leaf is the following letter, not addressed to, but obviously intended for, Lord Ellesmere. It is



in the handwriting of Davies, and it is a beautiful and elaborate specimen of his penmanship —

"Amonge many worldly Crosses, no worldlie Comfort do I enjoy more comfortable then your Honours effectuall favour, beeing the onely helpfull Stay (under God) my poore tempest beaten fortunes ever found to repose them Ah ! my good Lord, your Honour hath wounded my Heart with the deepest dainfull affection, in that undesired (o, forcible favoure) you had that Care of me, as finding mee in the Subsidie-booke at xli Land, having not so much (god helpe mee) of mine owne in possession nor revercion as will bury mee, to ease me thereof with your owne honorable upright hand for which and for all other your Honours not onely gracefull but helpfull favour towards myne unworthie self (my Venison often tymes received, but never by word remembred) not forgotten, I returne your Lo a Crosse for your Comfort, and withall the Almes of a Beggar

God blesse, and reward you  
ever remaying  
Yor Honors most bounden  
Vassall,  
Jo Davies "

At this date Lord Ellesmere had been married nine years to the Countess of Derby, to whom (with her daughters, one of whom had married the son of Lord Ellesmere) the printed dedication is addressed it is in alternate rhyme, but of no merit, and the whole poem is serious and tedious It is preceded by commendatory verses by Sir Edw Herbert, Michael Drayton, and N Deeble Drayton's sonnet may be quoted, on account of the celebrity of its author, and the peculiarity of its construction, the whole running upon only two rhymes

"Such men as hold intelligence with Letters,  
And in that nice and narrow way of Verse,  
As oft they lend, so oft they must be Debtors,  
If with the Muses they will have commerce  
Seldome at Stawles me this way men rehearse  
To mine Inferiours, nor unto my Betters  
He stales his lines that so doeth them disperse  
I am so free, I love not golden fetters ,  
And many lines 'fore Writers be but setters  
To them which cheate with Papers , which doth pierce  
Our credits, when we shew our selves Abettors  
To those that wrong our knowledge we rehearse  
Often (my good John, and I love) thy Letters,  
Which lend me credit, as I lend my veise  
Michael Drayton "

No other instance of such a poetical caprice seems to be known, and Drayton must have meant to commend Davies's subject, rather than the treatment of it. The poem itself is in two hundred and four six-line stanzas at the end are eight pious sonnets of no greater merit than the rest of the volume Davies's best work is unquestionably his "Scourge of Folly," consisting mainly of epigrams and satires, which is praised by H Parrot in his *Laquer Ridiculosi*, 1613

## DAVIES, JOHN.—A Scourge for Paper-Persecutors, or

Papers Complaint, compil'd in ruthfull Rimes,  
Against the Paper-spylers of these Times

By J. D. With

A continu'd just Inquisition  
Of the same subject, fit for the season.

Against Paper-Persecutors. By A. H.—Printed at London  
for H. H. and G. G. &c. 1625. 4to. 17 leaves.

The first portion of this tract was originally printed about 1610, in *The Scourge of Folly*, "by John Davies, of Hereford;" and on the title-page of the tract before us the plate used for *The Scourge of Folly*, representing Folly on the back of Time scourged by Wit, is repeated. It attacks many of the most popular authors as Paper-persecutors, including Churchyard (who had been dead some years), Sir John Harrington, and apparently Shakespeare in the following lines. Paper, personified, speaks :

"Another (ah ! Lord helpe mee) vilifies  
With Art of Love, and how to subtilize ;  
Making lewd *Venus*, with eternall lincs,  
To tye *Adonis* to her loves designes.  
Fine wit is shew'n therein ; but finer 't were,  
If not attir'd in such bawdy Geare.  
But be it as it will, the coyest Dames  
In private reade it for their Closset-games."

In Cranley's *Amanda*, 1635, 4to. Shakespeare's *Venus and Adonis* is spoken of as forming part of the library of a lady of pleasure. Thomas Nash and Harvey are severely handled by Davies, especially the former, as the author of an indecent work still existing in MS. Robert Greene, Samuel Rowlands, Thomas Dekker, and others not so distinctly pointed out, come in for their share ; after which the author gives a blow to old Stow and the Chroniclers, and, having made a passing stroke at the dedicators of 'trash to the nobility, (entirely forgetting how responsible he was himself on the very same score) he concludes with some solemn reflections.

The name of the Continuator, A. H., is not known. Anthony Wood conjectures it to have been Abraham Hartwell ; but he was mistaken (Ath. Oxon. II., 504, Edit. Bliss) in assigning the earlier portion of this volume to Dr. Donne. A. H. goes over much the same ground as

Davies, bringing the list of authors down to the year 1625. He excepts Ben Jonson and Michael Drayton from his censure, but does not spare John Taylor the Water-poet, nor the ballad-makers of the time, especially pointing out such as (like Darcie, p. 179) had written elegies on the deaths of the Duke and Duchess of Richmond. Several of these are preserved in the library of the Society of Antiquaries, and have little or no merit.

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DAVISON, FRANCIS — A Poetical Rapsodie, Containing Di-verse Sonnets, Odes, Elegies, Madrigals, Epigrams, Pastorals, Eglogues, with other poems, both in rime and measured verse. For varietie and pleasure the like neuer yet published.

The Bee and Spider by a diuerse power,

Sucke Hony and Poyson from the selfe same flower

Newly corrected and augmented — London, Printed by William Stansby for Roger Iackson dwelling in Fleet-street neere the great Conduyt 1611 8vo 112 leaves.

This was the last impression issued in the life-time of the author-editor, Francis Davison, eldest son to unfortunate Secretary Davison, who died in 1608, leaving four sons and two daughters. It is believed that Francis Davison himself died in 1619, before any of his brothers and sisters. The collection, which is even superior in some respects to "England's Helicon," 1600, was made in imitation of it, and first appeared in 1602 such was its popularity that it was reprinted, with additions, in 1608, 1611, and 1621 in the last impression, after Francis Davison's death, the materials were re-arranged. At the end of four leaves, containing the alphabetical contents, are the initials D P, but why they were placed there, or what or whom they mean, is nowhere explained. The mere list was hardly worth owning.

We notice the volume here chiefly for the purpose of pointing out an important error that must have been committed in assigning one of the longest, and most striking poems to a man who clearly could have had nothing to do with it. We refer to the first "Eglogue," which at the end has the initials F D, which Sir H. Nicolas in his edition (8vo 1826) enlarged to "Francis Davison," but he could not

have read the production without seeing at once, that it contains passages which could by no possibility have been written by that young man, who was at most twenty-seven when they first appeared in print. It was evidently the authorship of a person who had long been in disgrace at Court (or with Astræa, as he calls Elizabeth), for he says—

“My night hath lasted *fifteene yeares*,  
And yet no glumpse of day appears.”

How could young Francis Davison have been fifteen years out of favour with the Queen? or how could he proceed to lament,

“But I that late  
With upright gate  
Bare up my head while happy favour lasted,  
Now old am growne,  
Now overthrowne,  
With woe, with griefe, with wailing now am wasted ”

The whole is a personal production, referring to the previous advancement and subsequent sudden fall of the speaker, and our solution of the difficulty is that the Eclogue was the production, not of Francis Davison, but of his father William Davison; but the MS. being in the handwriting of the former, the printer (to whom such matters were avowedly left) erroneously placed the initials F. D. at the end of it. In 1602, when this Eclogue first appeared, it was exactly “fifteen years” since the death of Mary Queen of Scots, for hastening whose execution (though with the good will of Elizabeth) William Davison had incurred the well affected displeasure of the Queen. Whether our speculation be or be not adopted, it is quite certain that Sir H. Nicolas had no warrant for here extending the initials F. D. into “Francis Davison.” Another explanation may be, that F. D. ought to be E. D.; and that Sir Edward Dyer, who complains that he had been long excluded from Court, was the author of the first Eclogue. How carelessly the printer (W. Stansby) performed his duty in other respects might be illustrated in many places, but we will take an instance from this very production, subscribed F. D., where the following couplet occurs:—

“My nightly rest[s] have turn’d to *detriment*,  
To plants have turn’d my wonted merriment.”

Here “*detriment*” and “*merriment*” do not rhyme; but as *detriment* was then a comparatively new word (employed first by Spenser), the printer did not know it, and composed “*detriment*” instead of it. In the second Eclogue he was guilty of a blunder of a different kind,

omitting to mark the speech of "the Herdman," and thereby giving the conclusion of the Dialogue to "the Shepherd" This error also was never set right in ancient or modern editions

Some of the best pieces in the Collection, especially "an Eglogue made long since upon the death of Sir Philip Sidney," are subscribed A W, initials which nobody has yet been able to appropriate at all satisfactorily Ratson's notion, that they were by Arthur Warren, shows that he was no good judge of poetry Warren, from what he has left behind him, was wholly incapable of them We do not recollect that the following has been quoted in reference to Spenser, but no one else can be meant by Collin, and personally the passage is very interesting —

*Perin*

"Who else but Thenot can the Muses raise,  
And teach them sing and dance in mournfull guise?  
My finger's stuffe, my voice doth hoarsely rise

*Thenot*

Ah! where is Collin and his passing skill?  
For him it fits our sorrow to fulfill

*Perin*

Tway sore extreames our Collin presse so neere  
(Alas, that such extremes should presse him so!)  
The want of wealth, and losse of loue so deere,  
Scarse can he breath from under heapes of woe  
He that beares heauen beares no such weight, I trow

*Thenot*

Hath he such skill in making all about,  
And hath no skill to get or Wealth or Loue?

*Perin*

Praise is the greatest prise that Poets game,  
A simple game that feeds them ne're a whit  
The wanton lasse for whom he bare such paine,  
Like running water, loues to change and flit  
But if thou list to heare a sorry fit,  
Which Cuddy could in doleful verse endite,  
Blow thou thy pipe, while I the same recite"

It was just about the date of Sidney's death that Spenser, here named Collin, having obtained his grant of land in Cork, had gone to take possession of it ("Life of Spenser," 1862, p. li.) The "wanton lass," who was as changeable as water, must have been his poetical mistress Rosalind Farther on, in relation to the death of Sidney, as the friend and patron of Spenser, A W says —

"Ah! Collin, I lament thy case  
For thee remaines no hope of grace

The best relieve  
 Of Poet's griefe  
 Is dead, and wrapt full cold in filthy clay ;  
 And nought remains  
 To ease our paines,  
 But hope of death to rid us hence away."

We have briefly touched upon these points because, we apprehend, they are new, and have not been noticed in the various editions of the "Poetical Rhapsody."

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DAVYS, SIR JOHN.—Orchestra, or a Poeme of Dauncing. Judicially proving the true observation of tune and measure, in the Authentickall and laudable use of Dauncing. Ovid. Art. Aman. lib. i.

*Si vox est, canta : si mollia brachia, salta ;  
 Et quacunq̃ potes dote placere, place.*

At London, Printed by J. Robarts for N. Ling. 1596.  
 18mo. 24 leaves.

In the *General Biographical Dictionary* by A. Chalmers, under "Davies," we are told that the first edition of Sir John Davys' Poem called *Orchestra*, originally published in 1596, "has escaped the researches of modern collectors, and the poem, as we now find it, is imperfect. Whether it was, or was not so in the first edition may be doubted." This in our hands is the first edition, and the poem is in all respects complete.

The title is followed by a dedicatory sonnet, "To his very Friend, Ma. Rich. Martin." The circumstance is singular, recollecting that this Richard Martin was the very person whom, according to his biographers, Sir John Davys beat in the Middle Temple Hall, which occasioned his expulsion from the society in February, 1597-8. In *Poly-manteia*, which was printed in 1595, it is stated that Davys was of Lincoln's Inn : why he changed to the Middle Temple does not appear, nor to what Inn of Court, if any, he went after having been expelled from the Middle Temple. The quarrel with Martin (afterwards Recorder of London) was of course subsequent to the Sonnet, which is written in extravagant terms of friendship and admiration. As it has never been reprinted, it deserves on all accounts to be quoted :

" *To his very Friend, Ma Rich Martin.*

" To whom shall I this dauncing Poeme send,  
 This suddaine, rash, halfe-capreol of my wit ?  
 To you, first mover and sole cause of it,  
 Mine-owne-selves better halfe, my deerest frend  
 O, would you yet my Muse some Honny lend  
 From your mellifuous tongue, whereon doth sit  
 Suada in Majestie, that I may fit  
 These harsh beginnings with a sweeter end  
 You know the modest Sunne full fifteene times  
 Blushing did rise, and blushing did descend,  
 While I in making of these ill made rimes,  
 My golden howers unthrifly did spend  
 Yet, if in friendship you these numbeis prayse,  
 I will muspend another fifteene dayes "

When Sir John Davys republished *O, chestra* with his other pieces in 1622, he substituted for the above a sonnet addressed to Prince Charles, and at the conclusion of the poem he left a *hiatus* after the one hundred and twenty-sixth stanza, perhaps on account of his quarrel with Martin. In the edition of 1596, as has already been remarked, the production is complete, but some portions of the last five stanzas are at this distance of time obscure. Sir John Davys, however, pays tribute in them to his predecessors in English poetry, Chaucer, Spenser, Daniel, Chapman, Drayton, Sir Philip Sidney, &c. These terminating stanzas are numbered respectively from one hundred and twenty-seven to one hundred and thirty-one inclusive, and run thus —

" Away, Terpsechore, light Muse, away,  
 And come Uranie, prophetesse divine  
 Come, Muse of heav'n, my burning thirst allay,  
 Even now for want of sacred drink I tyme  
 In heav'nly moisture dip thys Pen of mine,  
 And let my mouth with Nectar overflow,  
 For I must more then mortall glory show

" O, that I had Homer's abundant vaine,  
 I would hereof another *Thas* make,  
 Or els the man of Mantua's charmed braine,  
 In whose large throat great Jove the thunder spake  
 O, that I could old Gefferes Muse awake,  
 Or borrow Colin's fayre heroike stile,  
 Or smooth my rimes with Delia's servants file

" O, could I, sweet Companion, sing like you,  
 Which of a shadow under a shadow sing,  
 Or, like faire *Salus's* sad lover true,  
 Or like the Bay, the Margold's darling,  
 Whose suddaine verse Love covers with his wing  
 O, that your braines were mingled all with mine,  
 T' inlarge my wit for this great worke divine

" Yet, Astrophell might one for all suffice,  
 Whose supple Muse Camelion-like, ~~doth~~  
 Into all formes of excellent devise

So might the Swallow, whose swift Muse doth range  
Through rare *Ideas*, and inventions strange,  
And ever doth enjoy her joyfull spring,  
And sweeter then the Nightingale doth sing.

“O, that I might that singing Swallow heare,  
To whom I owe my service and my love,  
His sugred tunes would so enchant mine eare,  
And in my mind such sacred fury move,  
As I should knock at heav'ns gate above,  
With my proude rimes, while of this heav'nly state  
I doe aspire the shadow to relate.”

This is followed by the word “Finis;” but yet the Poet seems rather to have been about to begin a new subject than to finish an old one. It is now perhaps impossible to explain who is intended by “Salve's sad lover true,” or who is figured under “the Bay, the Marigold's darling.” “The Swallow” is probably *Martin*, the friend to whom the poem is inscribed, and who seems to have been himself a verse-maker. Excepting this interesting conclusion, the rest of the poem was exactly reprinted in 1622. Sir John Davys was, perhaps, an expert dancer earlier in life; but, in 1603, he had grown very corpulent, as appears by Manningham's Diary among the Harleian MSS. in the British Museum. (*Vide History of English Dramatic Poetry and the Stage*, vol. i. page 320.) Sir J. Harington, in Epigram 67 of Book II., bears testimony to the same fact.

It is stated correctly by the biographers of John Davys that he was patronized by Lord Ellesmere, and among the papers of his lordship is preserved the following autograph Sonnet, which appears to have been addressed to the Lord Chancellor, on the death of his second wife in the year 1599:—

“You, that in Judgement passion never show,  
(As still a Judge should without passion bee),  
So judge your self; and make not in your woe  
Against your self a passionate decree.  
Griefe may become so weake a spirit as mine:  
My prop is fallne, and quenched is my light;  
But th' Elme may stand, when with' red is the vine,  
And, though the Moone eclipse, the Sunne is bright.  
Yet were I senselesse if I wisht your mind,  
Insensible, that nothing might it move;  
As if a man might not bee wise and kind.  
Doubtlesse the God of Wisdome and of Love,  
As Solomon's braine he doth to you impart,  
So hath he given you David's tender hart.

Yr Lps in all humble Duties  
and condoling with yr Lp most affectionately  
Jo. Davys.”

The following note is appended, also in the hand-writing of Sir John



Davys —“ A French writer, (whom I love well), speakes of 3 kindes of Companions, Men, Women, and Bookes the losse of this second makes you retire from the first I have, therefore, presum'd to send y<sup>r</sup> L<sup>p</sup> one of the thurd kind w<sup>ch</sup> (it may bee), is a straunger to your L<sup>p</sup>, yet I perswade me, his conversation will not be disagreeable to y<sup>r</sup> L<sup>p</sup> ”

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DAVYS, SIR JOHN —Nosce teipsum. This Oracle expounded in two Elegies 1 Of Humane Knowledge · 2 Of the Soule of Man, and the immortalitie thereof.—London Printed by Richard Field for John Standish. 1599 4to 43 leaves

This is the first edition of a very celebrated poem, which is said to have gained the author the favour of James I, even before he came to the crown It is addressed in verse to Queen Elizabeth, and subscribed “John Davies,” but the name of the author did not appear upon the title-page until it was printed for the third time in 1608 In the address to the Queen, Sir John Davys terms her

“ Loadstone to Hearts, and Loadstarre to all eyes ,”

a line not unfrequently quoted and imitated A great deal has been said by bibliographers respecting the date of the address to the Queen in the copy before us it has no date

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DAVYS, SIR JOHN —Nosce teipsum, &c Written by Sir John Davis his Majesties Attorney generall in Ireland —London Printed by Henry Ballard for John Standish. 1608. 4to. 43 leaves.

This is the third edition The second edition appeared in 1602 variations between them are merely typographical

The sudden death of Sir John Davys is usually said to have occurred in 1626, but if this be not an error, what is to be said of the following registration in the book of St Mary Aldermanbury?—

“ Buried Sir John Davyes, Knight May 28 1624 ”

We copy the following from the original in the S P O ,

preservation, because it must refer to the presentation by Sir John Davys of a copy of his *Nosce Teipsum*, 1599, through Michael (afterwards knighted) Hicks.—

“Mr. Hicks. I have sent you heer inclosed that cobweb of my invention which I promised before Christmas . I pray you present it, commend it, and grace it, as well for your owne sake as mine , bycause by your nominacion I was first put to this taske, for which I acknowledge my self beholding to you in good earnest, though the employment be light and trifling, bycause I am glad of any occasion of being made knowne to that noble gentl. whom I honore and admire exceedingly. If ought be to be added, or alter'd, lett me heare from you. I shall willingly attend to doo it, the more speedily if it be before the terme So in hast I commend my best services to you. Chancery Lane 20 Jan. 1600.

Yours to do you service very willingly,  
Jo. Davys.”

DEE, JOHN.—A. Letter, containing a most briefe Discourse Apologeticall, with a plaine Demonstration, and fervent Protestation for the lawfull, sincere, very faithfull and Christian course of the Philosophicall studies and exercises of a certaine studious Gentleman: An ancient Servaunt to her most excellent Majesty Royall. n. d. 4to. 12 leaves.

This “certain studious gentleman” was Dr. John Dee, who subscribed the “Peroratio” thus: “Very speedily written this twelfth even, and twelfth day, in my poore Cottage at Mortlake: Anno 1595. currente à Nativitate Christi: ast, An. 1594. Completo, à Conceptione ejusdem, cum novem præterea mensibus, Completis.

Alwaies, and very dutifully,  
at your Graces commandement  
John Dee.”

The whole is addressed to the Archbishop of Canterbury, and we learn from the dedication that, on the 9th of November, 1592, Dee had presented a supplication to the Queen at Hampton. Then follow lists of his works, printed and unprinted, an “Epilogue,” and a copy of the Latin Testimonial given to him by the University of Cambridge in the year 1548. The date in the colophon of Peter Short, the printer, on the last leaf, is 1599.

On the title-page is a wood-cut of Dee on his knees, a sheep, a wolf, and a many-headed human monster. Another edition of this tract was printed in 1604, 4to.

DEKKER, THOMAS —The Seuen deadly Sinnes of London Drawne in seuen seuerall Coaches, Through seuen seuerall Gates of the Citie Bringing the Plague with them — *Opus septem Dierum*. Tho Dekker —At London Printed by El A for Nathaniel Butter, and are to be solde at his shop neere Saint Austens gate 1606 4to B L 31 leaves

We believe that the only scrap of biographical information regarding Dekker, to be met with in his works, is found in this tract, on sign A 3 b, not far from the close of "The Induction to the Booke," where he says, apostrophising London,—“O, thou beawtifullest daughter of the two vnited Monarchies! from thy womb received I my being, from thy breasts my nourishment, yet give me leave to tell thee that thou hast seven Diuels within thee,” &c We learn from the Registers of St Saviour's Southwark that the person who probably was his father was buried there in 1594, and from the Registers of St Giles Cripplegate (where Henslowe's and Alleyn's theatre, the Fortune, for which Dekker wrote, was situated), that Thomas Dycker, gent had a daughter Dorcas christened there on 27th Oct 1594, and that Thomas Decker, yeoman, had a daughter Anne christened there on 24th Oct 1602 Neither of these might be our poet, and it was not usual to designate an author "yeoman" Thomas Dekker had a daughter Elizabeth buried there in 1598, and a son of Thomas Dekker was buried at St Botolph's Bishopgate on 19th April in the same year The widow of old Thomas Dekker, who died in 1594, was living in "Maad Lane," Southwark, near the Globe theatre, in 1596

Thomas Dekker, the dramatist, was often, if not always, in difficulties we have no reason to think that he was, like Shakespeare, Ben Jonson, and others, also an actor, and the first we hear of him, in connection with theatres, is in 1597, when he was a writer for Henslowe's company in 1598 he was in the Counter, and the old Manager advanced forty shillings to discharge him In the same year he was arrested for money due to the association for which Shakespeare wrote In 1602 he and Anthony Monday acknowledged a debt of £5 to Henslowe Dekker seems to have lived from hand to mouth, supplying his necessities by his pen in the production of plays, pamphlets and poems, but in 1613 he was in prison again, and perhaps several times in the interval he was in the King's Bench in 1616, when

he wrote and sent to Alleyne "a eulogium," as he called it, on the building of Dulwich College, soliciting at the same time pecuniary aid. We hear nothing of him after 1638, and he is supposed to have died before the Civil Wars.

The tract in our hands was one of those which he produced on the spur of his necessities, and he makes it a boast on the title-page that it only cost him a week's work. In it he mentions his "Wonderful Year," another tract, no doubt composed with about as much speed, in order to take advantage of an attractive topic, "the Plague," which broke out in 1602, and which cost the lives of 30,578 persons in London as the author informs us in a note in his "Seven Deadly Sins."

Respecting his "Wonderful Year," 1603, we have some curious information in the Registers of the Stationers' Company under the date of 5th Dec.: hence it appears that three publishers, Ling, Smithwicke, and Browne, had procured it to be printed by Tho. Creede, and then published it without any entry of it at the Hall: the following order was therefore made:—

"Yt is ordered that they shall pay x<sup>s</sup> a peece for their fines for printinge a booke called the Wonderfull Yere without authoritie or entrance, contrary to thordonances for pryntinge. Also that they shall forbear, and never hereafter entermeade to printe or sell the same booke or anie parte thereof.—Also that they shall presently bringe into the Hall, to be used according to thordnanace in that behalf, so many of the said bookees as they, or any to their use, have left in their handes."

A note is added that the imprisonment of Ling, Smithwicke, and Browne was "respired till further order." It is not known what was done upon this order, but Dekker's tract, "The Wonderful Year," is very rare, and perhaps it became so because the copies sent in by the three booksellers were destroyed.

"The Seven Deadly Sinnes of London" is arranged, in some sort, like an old morality, or moral-play, and the names of the supposed allegorical impersonations are inserted at the end of the address to the Reader, viz., 1. Politike Bankruptisme; 2. Lying; 3. Candle-light; 4. Sloth; 5. Apishnesse; 6. Shaving; 7. Crueltie. In conformity with the practice of our older stage, a Devil was also made one of the supposed actors; and the whole seven sins of London, one after the other, make their several entrances in triumph, the appropriate attendants and accompaniments being metaphorically and satirically described. What Dekker calls the "deadly sin of Candle-light" has a "nocturnal triumph," that is, he enters surrounded by torches; and here it is that we meet with the passage shewing that in the time of

Shakespeare a private theatre, like the Blackfriars, for which he wrote and where he acted, had windows, and was not, like public theatres, lighted by being uncovered at the top and open to the weather the Globe, on the Bankside, was a theatre of this latter description Dekker's words are, "all the Citty looked like a private playhouse, when the windowes are clapt downe, as if some nocturnal or dismall tragedy were presently to be acted before all the tradesmen"

The author goes through the vices prevailing in the metropolis, not without some tediousness, and in the course of his descriptions introduces various temporary allusions, such as to the two uncommonly successful plays, Marlowe's "The Rich Jew of Malta," and Kyd's "Spanish Tragedy" Robin Goodfellow is also spoken of, and the prodigious success of the Players of London "at the comming of the ten Ambassadors" is recorded Dekker does not put his friends, the actors, in very good company where he speaks of the followers of Sloth as "Anglers, Dumb Ministers, Players, Exchange-wenches, Gamesters, Whores and Fiddlers" As if determined not to lose any credit, or perhaps profit, by this production, Dekker not only placed his name prominently on the title-page, but he, somewhat unusually, subscribed it at the end, thus —

*"Du me ten rent, et Jupiter hostis*

FINIS

Tho Dekker"

The *Jupiter* and *Du* were, perhaps, at this time a bailiff and his followers, in search of the author for the non-payment of some debt

DEKKER, THOMAS —The Double P P. A Papist in Armes Bearing Ten severall Sheilds Encountred by the Protestant At Ten severall Weapons A Iesuite marching before them *Cominùs & Eminùs* —London, Imprinted by T C and are to be sold by John Hodgets &c. 1606  
4to 22 leaves

This tract by Dekker (for a presentation copy of it with his autograph is in existence) has little but its rarity to recommend it it is a violent, and, as far as we can now understand the allusions, not a very witty attack upon the Catholics, provoked by the Gunpowder Plot of the year preceding its publication It is of the same character, though

not so amusing, as John Rhodes's "Answer to a Romish Rime," 1602, who was also the writer of a tract printed in 1606, called "A briefe Summe of the Treason intended against the King and State," &c.

After a dedication in verse, so constructed as to represent a column, "To all the Nobility, Clergy and Gentry of Great Brittain, true Subjects to King James," Dekker commences with the following, which he calls "A Riddle on the double P P.:"—

"Upon the double P P badder fruits grow,  
Than on al letters in the Christ-Crosse-Row:  
It sets (by reason of the Badge it weares)  
The Christ-Crosse-Row together by the cares.  
The reason is, this haughtie double P P  
Would clyme above both A. B. C. and D  
And trample on the necks of E. F. G.  
H. I. (Royall K) L. M. N. O. and Q,  
Threatning the fall of R. S. T. and U."

*The Resolution.*

P P = Pa Pa = the Po Pe.  
Christ-Crosse-Row = Christendome.

A. B. C. D. E. &c., the States of the land; as Archbishops, Bishops, Countessors, Dukes, Earles, &c.

K. the King.

Q. the Queene.

R. Religion.

S. State.

T. Truth.

U. You all."

This (after "the Picture of a Jesuite," "A Papist in Armes," and some other matter of a like kind) is succeeded on sign. D iiii. by "The Single P: A Riddle on the single P.," in the same form, but of course of a character directly opposed to "the Double P." The tract concludes upon sign. F 2, with "The Papist Encountered." There was another edition of it in the same year, with some immaterial variations.

DEKKER, THOMAS.—A Knights Coniuring. Done in earnest: Discouered in Iest. By Thomas Dekker.—London, Printed by T. C. for William Barley, and are to be solde at his Shop in Gracious streete, 1607. 4to. 40 leaves.

There were three editions of this tract, the first under the title of "Newes from Hell, brought by the Divells Carrier," 1606, and two others (with the date of 1607, and without a date) as "A Knights Con-

juring" It may be disputed, perhaps, whether the last was a reprint or only a re-issue, but it is quite certain that there are very material differences between "Newes from Hell," and "A Knights Conjuring" the first contains important passages which were omitted in the last, and the last has some additions not in the first, while the whole (to give it, perhaps, the appearance of greater novelty), is divided into nine chapters

All three impressions have reference to an extremely popular publication, about thirteen or fourteen years older, by Thomas Nash, and still read and reprinted when Dekker sat down to write what may be considered a sequel to it Nash's tract was called "Pierce Pennilesse his supplication to the Devill," 4to 1592, and in the second impression of it the author held out a sort of promise to write a continuation, but he died before 1600, without keeping his word About six years after his death an anonymous author produced what he wished to be considered a sequel of the subject he called it "The Returne of the Knight of the Post from Hell, with the Devils Answere to the Supplication of Pierce Penniless" This was followed immediately by Dekker's "Newes from Hell," in which he criticises the production of his rival, "The Returne of the Knight of the Post," and describes it as heavy and puritanical Of course, Dekker intended his own work to be the reverse, but he was not altogether successful

It may be supposed that the sale of "A Knights Conjuring," after the anonymous "Returne of the Knight of the Post" and Dekker's own "Newes from Hell," was not rapid in 1606, and in the following year a new title-page was printed to it, without any date, of which some copies have reached our day One of those, with the date of the year 1607, is the subject of the present article

The dedication to Sir Thomas Glover, and the address "To the Reader," both subscribed "Tho Dekker," are not in "Newes from Hell," but the last has a curious paragraph about Nash and Gabriel Harvey, which was subsequently suppressed—in all likelihood because it revived the memory of a literary contest regarding which the public authorities had interfered, and had ordered that the satirical and abusive pamphlets on both sides should be destroyed Dekker, in his "Newes from Hell," thus breaks out in an apostrophe to Nash, who had been his private friend —

"And thou into whose soule (if ever there were a Pithagorean Metempsychosis) the raptures of that fierce and unconfineable Italian spirit were bounteously and boundlessly infused, thou sometime Secretary to Pierce Pennylesse, and Master of his Requests, ingenuous and ingenuous, fluent, facetious T Nash,

from whose abundant pen hony flowed to thy friends, and mortall Aconite to thy enemies; thou that madest the Doctor [Hervey] a flat dunce, and beatst him at his two sundry tall weapons, Poetrie and Oratorie, sharpest Satyre, linculent Poet, elegant Orator, get leave for thy ghost to come from her abiding, and to dwell with me a while, till she hath carows'd to me in his owne wonted ful measures of wit, that my plump braynes may swell, and burst into bitter invectives against the Lieftenant of Lambo, if he cashiere Pierce Pennyllesse with dead pay."

Excepting the above, the most interesting part of Dekker's "Knights Conjuring" is the conclusion, which relates to certain dead poets, whom the author must have known when living (for he descends even to their personal appearance) whom he represents enjoying the society of each other in the Elysian Fields. He first speaks of Chaucer, surrounded "by all the makers or poets of his time;" and then he introduces Spenser, Watson, Kyd, Atchlow, Marlowe, Greene, Peele, Nash, and Chettle, which last had only just arrived, so that we may presume he was only recently dead.

The passage regarding Spenser is more interesting than any other, because it decisively shows what has been doubted, viz., that he never wrote more of his "Faerie Queene" than has come down to us, and that there were in fact no six books, concluding the great subject, which were said to have been either lost at sea, on their way from Ireland, or destroyed by the carelessness of a servant. Dekker's words regarding Spenser are:—

"Grave Spencer was no sooner entred into this Chappell of Apollo, but these elder Fathers of the divine Furie gave him a Lawrer and sung his Welcome. Chaucer call'de him his Sonne, and plac'de him at his right hand. All of them (at a signe given by the whole Quire of the Muses that brought him thither) closing up their lippes in silence, and tuning all their eares for attention, to heare him sing out the rest of his Fayrie Queenes praises."

It was because Spenser had never written "the rest of his Faerie Queene" that the Muses listened to hear the conclusion, of the subject: had "the rest" ever been composed, the Muses must have known it, and "tuning their eares" for attention would have been needless. (See "Life of Spenser," 1862, p. cxliii.)

In his "Knights Conjuring," Dekker purposely omitted all allusion to the anonymous writer of "The Returne of the Knight of the Post," whom he had mentioned with no great respect in his "Newes from Hell." Why he thus slighted him does not anywhere appear; and as "The Returne of the Knight of the Post from Hell" is a greater rarity than even Dekker's work, and as a copy of it is now lying before us, it may be worth while to note, that the author claims to have been one of Nash's intimate friends, and to have heard from him what



he had intended to have said and done in a second part of "Pierce Penniless's Supplication" Upon that plan he pretends to proceed, but his work is not only dull and dry, but affectedly pious. He avails himself of the popular topic afforded by the recent discovery of the Gunpowder Plot, and introduces curious particulars regarding some of the actors in that conspiracy. he thus speaks of John Wright, brother to Christopher Wright, both of whom were implicated —

"The elder of these was infinitely proud, yet not so proud, as ungratefull, for being utterlye without any certaine meanes more then the revenue of other mens purses, yet was his generall ostentation, that he was beholden to no man. His vertue was a good oylie tongue, that with easie utterance beguled many weake attentions, and a formall carriage, which, contemning others, heapt upon himselfe a selfe commendation. his usuall boast was that he scornd felt hats, he lovde doublets lined with taffata, linnen of twenty shillings an elle, silk stockings, never under twenty angels in his pocket, and his horse at least of fortie pound reckoning."

The Knight of the Post, who has just returned from the infernal regions, finds Pierce Penniless walking in what was termed "the Intelligencers Walk" in St Paul's Cathedral, and whoever was the writer of this tract (whom Dekker in his "Newes from Hell" professes not to know) must have been a tolerable composer of verses, and near the end of his tract he introduces two specimens, which are far from contemptible, particularly the second, where he speaks of a person who

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"in poverty no poorenesse knowes,  
Nor feesles the strange diseases of the rich"

We may feel well assured that Dekker knew who and what he was, though he might not like to acknowledge him as an acquaintance

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DEKKER THOMAS, AND GEORGE WILKINS — Jests to make you Merie With The conjuring up of Cock Watt (the walking Spirit of Newgate) to tell Tales. Unto which is added, the miserie of a Prison and a Prisoner And a Paradox in praise of Serjeants. Written by T D and George Wilkins. — Imprinted at London by N. O for Nathaniell Butter, dwelling neere to St Austins Gate, at the signe of the pide Bull, 1607 4to B L 31 leaves

The fact has not been noticed, but it is nevertheless certain, that there were two poets of the names of George Wilkins, in the latter end

of the reign of Elizabeth, and in the beginning of that of James I. Which of them was the author of the admirable drama, "The Miseries of enforced Marriage," 4to. 1607, it is impossible now to determine; but the natural conjecture seems to be that they were father and son. The father, as we suppose him, died in the summer of 1603, as is apparent from the ensuing entry in the burial-book of the parish of St. Leonard Shoreditch, where two of the public theatres were situated, and where so many dramatists and actors resided:—

"1603. George Wilkins, the Poet, was buried the same day, 19 August. Halliwell Street."

Thus we see that he lived in Holywell Street, and as the plague was at that date raging in London, we may perhaps infer that his death was produced by it. That another George Wilkins, an author, if not a poet, survived him we have evidence in the work before us, and in the additional fact, that in 1608 he put forth "The painfull Adventures of Pericles, Prince of Tyre," a novel avowedly founded upon Shakespeare's drama of the same name, which itself came from the press in 1609. A copy of this novel, wanting the dedication, (which alone supplies the information that it was by George Wilkins) is in the British Museum: another, and a complete, copy is in the public library of Zurich, and has recently been reprinted in Germany. That the two George Wilkinses were therefore distinct authors, is sufficiently obvious: it was the younger one who contributed to "Jests to make you Merry," and who had the aid of so popular a dramatic poet and pamphleter as Thomas Dekker. We may be disposed to believe that Wilkins was the principal author and compiler, and that his coadjutor was called in mainly for the sake of additional attraction.

An address "To the Reader" is subscribed "T. D. and G. W." and in two pages dwells much upon the difficulty of procuring of publishers who would buy books for the "Paules Churchyard walkers."—They say, "Go to one and offer a copy: if it be merrie, the man likes no light stuffe: if it be sad, it will not sell. Another meddles with nothing but what fits the time." It ends thus in reference to satirists:—"Of those sharp-toothed dogs you shall finde me none. I hould no whip in my hande, but a soft fether, and there drops rather water then gall out of my quill: if you taste it and finde it pleasant, I am glad: if not, I cannot be much sorry." This sentence clearly alludes to such publications as Goddard's "Mastiff-Whelp," 1599, and to Marston's "Scourge of Villanie," 1598, where he boasts that he "holds in his

hand Rhamnusia's whip " This address is in the first person throughout, though subscribed both by "T D and G W "

A definition of "what a jest is," is followed by sixty specimens, good, bad, and indifferent, some of them by no means coming up to the standard laid down. The best of them, not so much as jokes, but as the means of conveying information, relate to Plays, Theatres and Actors. Thus, No 16, mentions Middleton's Comedy "Blurt, Master Constable," which had been printed in 1602

"A Player riding with his fellows (in a yeare of Peregrination) up and downe the countreies, resolved to be merry, tho they got little money, and being to passe through a Towne, hee gets a good way before the rest, crying (with his drawne Rapier in his hand) which is the Constables house? where is the Constable? The dogs of the parrish at the noise fell to barking, the threshers came running out with their flails, the Clounes with rakes and pitch-forks, asking what the matter was? [He] cried still, And you be men bring me to the Constable! At last the wise gentleman appeared in his likeness. Are you the Constable? saies the Player Yes, that I am for fault of a better, quoth he Why then Blurt, Maister Constable! saies the other, and clapping spurs to his horse galloped away amaine, some of the companions laughing, others rayling, the Constable swearing, and the rest of the players that came behind post through the thickest of them, and laughing the whole Towne to scorne, as it had bin the foole in a Comedie, which made the hob-naile wearers stampe tenne times worse then they did before "

Here the jest is worth nothing "a year of peregrination" was a season when plays were forbidden in London on account of the plague. There is humour, however, in the following, No 22.—

"A paire of Players, growing into an emulous contention of one anothers worth, refused to put themselves to a day of hearing (as any Players would have done) but stood onely upon their good parts. Why, saies the one, since thou wouldest faine be taken for so rare a peece, report before all these (for they had a small audience about them, you must note) what excellent parts thou hast discharged. Mary, saies the other, I have so naturally playd the Puritane, that many tooke me to be one. True, saies the first agen, thou playdst the Puritane so naturally that thou couldst never play the honest man afterwards, but I (quoth he) have playd the Sophy. The Sophy' replied the second what a murren was he? What was he? saies the other why he was a Turke. right, quoth his adversarie, get to play as many Turkes parts as thou canst, for Ile be hangd if ever thou playst a good Christian."

Most of the mere jokes have some novelty to recommend them, but here and there we meet with an anecdote which was stale even in 1607. The following, for instance, had been told in "Table Philosophy," in 1576 and 1583, and found a place also in S Rowland's "Night Raven," printed in 1618 and 1620, the original is Greek —

"A Company of theeves brake one night into a countre schoole-maisters house, and he hearing them never stirrd out of his bed for the matter, but cried out aloude, You mustake your marke, my maisters goe to the next house, thats a rich farmers. I wonder you will loose time to seeke any thing heere by night, when I my selfe can finde nothing by day."

At the close of the Jests we read *Nihil hic nisi seria desunt*, and we arrive at another heading, "The Discoveries made by Cock Wat, the walking Spirit of Newgate:" he seems to have been a well known personage of the time, who, in different prisons, had become well acquainted with all the frauds and shifts of cozeners, cut-purses and conveyancers, and made revelations for the benefit of the public. This information is very common-place, and such as Dekker had already inserted in several of his popular tracts. A third heading, "The miserie of a Prison and a Prisoner," and a fourth, "A Paradox in praise of Serjeants," present little or nothing worth extracting. it is hardly amusing, even as a picture of the manners and tricks of thieves and sharpers in the lower grades of society. We have it all in a more agreeable and intelligible form in Dekker's "Belman of London," "Lanthorn and Candle-light," &c., which came out not long afterwards, and much of which was itself drawn from earlier sources. (See the next Art.)

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DEKKER, THOMAS.—The Belman of London. Bringing to light the most notorious villanies that are now practised in the Kingdome. Profitable for Gentlemen, Lawyers, Merchants, Citizens, Farmers, Masters of Households, and all sortes of servants to marke, and delightfull for all men to Reade. *Lege, Perlege, Relege*.—Printed at London for Nathaniel Butter. 1608. 4to. B. L. 34 leaves.

Dekker's name is not found to this tract, but, in what may be considered a second part of it, "Lanthorne and Candle-light," 1609, he recognizes "The Belman of London" as his production. Its popularity was extraordinary, for it was printed three times in the first year: the edition under consideration is the earliest, and has on the title-page a wood-cut of the Belman, with bell, lantern, and halbert, followed by his dog. On the title-page of "Lanthorne and Candle-Light," in the next year, he is represented in a night-cap, without his dog, and with a "brown bill" on his shoulder; and it is singular that, after the lapse of more than two hundred years, the very wood-cut from which the impression was made in 1609 should have been preserved, and used as a head-piece to a ballad which we bought in St. Giles's in 1836.

"The Belman of London" is dedicated anonymously "to all those

that either by office are sworne to punish, or in their owne love to vertue wish to have the disorders of the State amended " The greater part of the tract is borrowed *totidem verbis* from the "Caveat for Common Cursetors," (Vide *HARMAN, post*) but here and there curious additions are made, applicable to the time, and the following affords a useful note to Shakespeare's "King Lear," which came out in the year when "The Belman of London" was printed Dekker is speaking of "Abraham-men," who pretended to be mad, and wandered about the country exactly in the way Edgar, in his disguised wretchedness, is represented to do —

"He calls himself by the name of poore Tom, and comming neere any body cries out *Poore Tom is a-cold* Of these Abiahram-men some be exceeding merry, and doe nothing but sing songs fashioned out of their own braines some will dance, others will doe nothing but either laugh or weepe others are dogged, and so sullen both in looke and speech, that spying but a small companie in a house they boldly and bluntly enter," &c

When Isaac Reed quoted this passage in a note to "Gammer Gurton's Needle," (Dodsley's Old Plays, II 4, edit 1825), he seems not to have known of any edition of "The Belman of London" prior to that of 1616 the fact that it came out in 1608 renders the above passage peculiarly applicable to Shakespeare's great tragedy

Samuel Rowlands, in his "Martin Mark-all Beadle of Bridewell," 1610, accuses the unknown author of the "Belman of London" of stealing from Harman's book "At last up starts an old Cacodemicall Academicke with his frize bonnet, and gives them al to know that this invective was set foorth, made and printed above fortie yeeres agoe, and being then called a Caveat for Cursitors is now newly printed and termed the Belman of London" This exposure roused the ire of Dekker in his "Lanthorne and Candle-light," but he made no sufficient reply

The allusions to temporary subjects are often curious, and the illustrations of manners very entertaining

DEKKER, THOMAS —The Dead Terme Or Westminster Complaint for long Vacations and short Termes Written in manner of a Dialogue betweene the two Cityes of London and Westminster &c. By T Dekker —London, Printed and are to be sold by John Hodgets &c. 1608. B. L. 4to 27 leaves

The contents are at the back of the title-page, followed by a dedication to Sir John Harington, referring to his translation of Ariosto, first printed in 1591, (again in 1607 and 1634), and praying him to "vouchsafe to view the labours of so dull a pen." It must be owned that this is one of Dekker's least humorous and amusing pieces. We have first "Westminster's speech to London," then "London's aunswere to Westminster," "Paule's Steeple's complaint," and finally "by what names London from time to time hath bin called, and how it came to bee divided into Wardes." The whole is prose, and very much derived from Stow's "Survey," and the old Chroniclers.

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DEKKER, THOMAS.—The Guls Horne-booke: Stultorum plena sunt omnia. *Al Savio meza parola Basta* By T. Deckar. —Imprinted at London for R. S. 1609. B. L. 4to. 23 leaves.

This is unquestionably the most entertaining, and, exclusive of his plays, perhaps the best of Dekker's numerous works in verse and prose. It is full of lively descriptions of the manners of the beginning of the reign of James I., including accounts of, or allusions to, most of the popular and fashionable amusements. In an address "to the Reader," (which follows a mock dedication "To all Gulls in generall,") Dekker admits that his tract "hath a relish of Grobianisme," referring to Dedekind's "Grobianus and Grobiana," which had been versified by R. F. in 1605. [Vide SCHOOL OF SLOVENRY, *post.*] Dekker farther states that he had himself "translated many bookes of that into English verse," but that he had abandoned the task, and "not greatly liking the subject, he had altered the shape, and of a Dutchman fashioned a mere Englishman." In this way he accounts for the "relish of Grobianisme," which he observes will be especially apparent in the beginning of his "Gull's Horn-book." Such certainly is the fact.

The work is entirely prose, and is divided into eight chapters, which are introduced by a *Proemium*. It was reprinted at Bristol, under the superintendence of Dr. Nott, in 1812, and it is often quoted by the Commentators on Shakespeare and on our elder poets. Dr. Nott very injudiciously modernized the old spelling, and, in more important respects, was not faithful to the old text.

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DEKKER, THOMAS —The Ravens Almanacke Foretelling of a Plague, Famine & Civill Warre That shall happen this present yeare 1609 &c With certaine remedies, rules and receipts &c.—London Printed by E A for Thomas Archer &c 1609 B L 4to. 32 *leaves*.

A mock-prediction and a moral warning, drawn up with considerable humour and force, and intermixed with comic novels and incidents The dedication is "To the Lyons of the Wood, (the young Courtiers) to the wilde Buckes of the Forrest, (the Gallants and younger Brothers) to the Harts of the field, and to the whole Country that are brought up wisely, yet prove Guls, and are borne rich, yet dye beggers," &c It is subscribed T Deckers, which was probably the printer's, certainly not the author's, mode of spelling his name On sign G 2 b there is a good "song sung by an olde Woman in a Medowe" The tract contains several passages illustrative particularly of the dramatic amusements of the time One of the author's objects was to ridicule the pretended prophecies of the Almanack-makers

We may here notice an imitation of this tract, published in 1618 by Lawrence Lisle, under the title of "The Owles Almanack," with a wood-cut on the title-page of an Owl reading in his study The tract is by no means without shrewdness and drollery, and, although not by Dekker, has a good deal of his style, but with more method than he gave himself time to observe On p 12 it mentions Marston's Play by the title of "the Fawn," Breton's "Pasquills Mad-cap," Dekker's "Bellman of London" and "Lanthorn and Candle-light," with various ephemeral productions and temporary allusions, among others to "Madame Vice, or Olde Iniquity in the Comedy" On the last page (57) the burning of the Globe theatre, and "the plucking down of the Cockpit" are mentioned, with a notice of Kempe's great achievement, "the horrible dance to Norwich," though why that epithet is applied to it is not explained The whole is introduced by what is headed "The Owles Epistle to the Raven," where "the Raven's Almanacke" is termed "a hotch-potch of calculations" It enumerates many of the signs of shops in Cheapside, such as "the Ram, the Bull, the Crab, Capricorne, &c only the young wench (called Virgo) would by no meanes sit in any shop in that streete, because so many Gallants lye over the stalls, courting every handsome woman there" It is full of variety, but nobody thought fit to own it

DEKKER, THOMAS.—Lanthorn and Candle-light, or the Bell-Mans second Nights-walke. In which he brings to light a Brood of more strange Villanies then ever were till this yeare discovered &c. The second edition, newly corrected and amended.—London Printed for John Busby &c. 1609. B. L. 4to. 43 leaves.

The success of "The Bell-man of London," 1608, which Dekker published anonymously, induced him to write this second part, to the dedication of which "to Maister Francis Mustian of Peckham" he puts his name, while he also admits the authorship of the first part. This is the second edition of "Lanthorne and Candle-light," but it came out originally in the same year. From an address "To my owne Nation," it is evident that Samuel Rowlands' "Martin Mark-all the Beadle of Bridewell," though dated 1610, had been published before "Lanthorne and Candle-light." "You shall know him, (says Dekker, speaking of a rival author whom he calls 'a Usurper,') by his habiliments, for (by the furniture he weares) hee will bee taken for *a Beadle of Bridewell*." No earlier impression than 1610 is, however, known of Rowlands' production.

The work before us is ushered by verses subscribed Io: Da: M. R. and E. G. On sign. F 4, is a remarkable account of the modes in which poor pamphleteers of the time defrauded the rich out of money for pretended dedications: and after describing some of these tricks, Dekker observes: "Nay, there be other Birdcatchers that use stranger Quaille pipes: you shall have fellowes, four or five in a contry, that buying up any old booke (especially a Sermon, or any other matter of Divinity) that lies for wast paper, and is clean forgotten, add a new printed Epistle to it, and with an alphabet of Letters, which they carry about them, being able to print any man's names (for a Dedication) on the suddaine, travaile up and downe most shires in England, and live by this hawking."

In the article on the "Buckler against Death," (p. 96) it has been seen that Thomas Jordan played exactly this trick with that work. With his own productions he was in the constant habit of using "an alphabet of letters, which he carried about with him," in order to dedicate the same piece to as many separate patrons as would give him money for inserting their names.

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DEKKER, THOMAS —O per se O, or a New Cryer of Lanthorne and Candle-light. Being an Addition, or Lengthening of the Bell-mans Second Night-walke, &c —Printed at London for John Busbie &c. 1612. 4to B L 54 *leaves*

This tract is mainly a reprint of "Lanthorn and Candle-light," 1609, with a repetition of the same wood-cut on the title-page, but at the end comes a new division, consisting of fourteen leaves, called "O per se O," not in the former impression. The origin of this title is stated by the author to be a canting song of the beggars, and the tract concludes with another song in similar language, to which, "for the satisfaction of the reader," a translation is annexed. Previous to the year 1648, this production went through no fewer than nine distinct editions, varying only slightly from each other

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DEKKER, THOMAS —A Rod for Run-awayes Gods Tokens of his feareful Judgements, sundry wayes pronounced upon this City and on severall persons both flying from it and staying in it, &c By Tho D.—Printed at London for Iohn Trundle &c. 1625 4to. 16 *leaves*

This tract was composed by Dekker, who signs the dedication, no doubt in haste, during the plague of 1625, in order to take advantage of a temporary subject. The principal purpose is to censure those who fled from London in order to escape infection. On the title-page is a wood-cut of London from the fields, where Death is driving a flock of citizens before him, who are welcomed by the country people with staves and pitch-forks. It is one of the scarcest, but certainly one of the least interesting of this voluminous writer's productions

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DEKKER, THOMAS —The Batchelers Banquet, or a Banquet for Batchelers Wherein is prepared sundry danty Dishes to furnish their Tables, curiously drest and seriously served in Pleasantly discoursing the Variable humours of

Women, their quicknesse of Wits and unsearchable Deceits &c.—London, Printed for Robert Bird &c. 1630. B. L. 4to. 39 leaves.

This tract has usually been attributed to Dekker, and from internal evidence it may be assigned to him, though it does not bear his name. No dedication is prefixed, and the body of the work commences immediately after the title-page. It professes to give the “humours,” or dispositions of women, especially of married women, as a warning to all bachelors, that they may not “get into Lobs pound,” by which the author means, obtain wives who will be their ruin or torment. It is divided into fifteen chapters headed “The humour of a young wife new married,” “The humour of a Woman pranked up in brave apparel,” &c., and contains a good deal of various description and narrative, all in prose, and all to the advantage of husbands. It is one of the most amusing and best compounded of Dekker’s tracts.

The first edition, or at least the earliest known copy, is dated 1603, and the last 1679, but how often it was reprinted in the interval between those years it is impossible now to ascertain, but it must have been extremely popular, and often *thumbed* out of existence.

DEKKER, THOMAS.—Warres, Warres, Warres. *Arma virumque Cano.*

Into the Field I bring  
Souldiers and Battailes :  
Boeth their Fames I sing.

Imprinted at London for J. G. 1628. 12mo. 8 leaves.

Only a single copy of this tract appears to be known; but the late Mr. Douce had a fragment of it, consisting of only two pages: up to the hour of his death he did not know to what publication they belonged, as he had never had an opportunity of seeing any perfect exemplar, with the name of the author, which happily is the case with that to which we have been indebted.

The dedication is by Tho. Dekker to Hugh Hammersley, Lord Mayor, and to the two Sheriffs of London and Middlesex for the year; in which he states, that, as City Poet, he had been employed to write the pageant for Hammersley’s Mayoralty, and he seems to have been not a little proud of it: he says, “What I offred up then was a Sacrifice *ex officio*. Custome tooke my Bond for the Performance; and

on the day of the Ceremony I hope the debt was fully discharged " If it were ever printed it has not survived, but that for the next year, 1629, on the Mayoralty of " the Right Honorable James Campebell," by Dekker, is extant, the only perfect copy being in the collection of the Duke of Devonshire A copy wanting two leaves at the end, the only other known, the late Duke gave to the editor, who had been the means of procuring, at his Grace's no trifling cost, the perfect exemplar for him

After four lines "To all noble Souldiers," "Warres, Warres, Warres" begins, and here the old dramatic poet could not refrain from deriving a figure from the stage —

"Brave Musicke! harke! The ratling Drum beats high,  
And with the scolding Fife deaffens the skye"

The word "scolding," applied to the fife, is not as descriptive as Shakespeare's epithets "wry-necked" and "ear-piercing," but still the sound has some resemblance to the high accents of female objurgation Dekker then speaks of the trumpet, and the theatre —

"The Brazen Herald in a shrill tone tells  
We shall have Warres (ring out for joy your Bels)  
We shall have Warres' when Kingdoms are at odds,  
Pitch'd Fields those Theaters are, at which the Gods  
Look downe from their high Galleries of Heaven,  
Where Battalles Tragedies are, to which are given  
Plaudits from Cannons Buskind Actors tread  
Knee deep in blood, and trample on the dead  
Death the grave theame of which is writ the story,  
Keene swords the pens texting (at large) the glory  
Of Generals, Colonels, Captaunes and Commandeis,  
With common fighting men (the hardy standers  
Against all hellish horrors) Souldiers all,  
And Fellowes (in that name) to th' General"

Dekker speaks of himself as an old man, and at this date he had been for more than thirty years a popular author of plays, poems, and pamphlets —

"For my heart danceth sprightly, when I see  
(Old as I am) our English gallantry"

The Lord Mayor, Hammersley, was at this date, as Dekker tells us, "sole and worthy Colonel of a brave company of Gentlemen in armes," and all the earlier portion of this trifling tract is devoted to a panegyric upon war The writer proceeds afterwards, as Poet to the City, to praise the Aldermen in succession for their forwardness, and he adds at the end a very laboured, if not a very happy, comparison between war and the sun This is followed by what he calls "Warre his Zodiacke," in twelve short pieces of rather ingenious verse, and the

conclusion consists of some vigorous, and doubtless acceptable, applause of the twenty "City Lieutenants."

Dekker seems, as we have elsewhere remarked, always to have been a struggler, and to have generally written on a sort of dinner-demanding emergency. Such was, no doubt, the case here, and as he had a ready pen, the composition of the tract before us could not have occupied as many hours, as it takes minutes to read it.

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DELONEY, THOMAS.—The Garland of Good Will. Divided into three partes. Containing many pleasant Songs and pretty Poems to sundrie new Notes. With a table to finde the names of the Songs. Written by T. D.—Imprinted at London by E. A. for E. White, dwelling at the little North doore of Paules. 1604. 8vo. 64 leaves.

The above is the title-page of an edition of this favourite work 27 years anterior to any that is now known. Unluckily it consists of only the first sheet: it was once in the editor's possession, bound up with a copy of the second part of the same author's "Gentle Craft," of the date of 1598 (perhaps the earliest impression of that novel), which he lent thirty years ago, to a poor printer of the name of Connell, that he might reproduce it, but the original could never be recovered by its owner. The borrower is now dead, and the loan is mentioned for the purpose of identification, should the pieces have found their way into other hands. The oldest edition of Deloney's "Garland of Good Will," hitherto mentioned, is that of 1631, in the Bodleian Library, and that wants sheet G. Our first sheet of the copy of 1604, agreed (excepting in small variations in the title-page, and two or three words, to be specified presently) very exactly with the edition of 1631, which was "Imprinted at London for Robert Bird at the Bible in Saint Lawrence Lane.

Having luckily transcribed the ballad, entitled in the edit. of 1604, "A mowrnfull Dittie of faire Rosamond, King Henry the seconds Concubine," before we lent the fragment; and having before us, besides the version in "Strange Histories," 1607, the impressions of 1662, 1678, and one without date, together with an exact collation of the copy at Oxford, we are able to point out some discrepancies in the text at different dates, which may be interesting to book-antiquaries, and to students of our early popular literature.

For "A fair and princely dame" of all other old copies, the edit 1604, alone reads "*peerlesse* dame," and in the next line *matchlesse* for "peerless "

In the line "Was known a mortal foe," of the edits 1662 and 1678, in the copies of 1604 and 1631, the word is "*cruell* foe " it is also *cruell* in "Strange Histories," 1607

In the line "Unto a worthy knight," of the copies of 1662, 1678 and n d the epithet is *valiant* in the edits of 1604 and 1631, as well as in "Strange Histories," 1607

Farther on "For why," (i e *wherefore* or *because*, and not an interrogation) of the copies of 1604, 1607, 1662, 1678 and n d is "For *while*" in the edit of 1631 only

For "I must leave my fairest flower," of the edits 1604, 1607 and 1631, the copies of 1662, 1678 and n d have "*famous* flower "

In the next stanza Rosamond is called "the lady bright," in the three earlier copies, and "the lady *farr*," in the three later ones

Agan, for the lines, as they stand in 1604, 1607 and 1631,

"Full oft betweene his princely armes  
Her corpes he did embrace,"

we have, in all the copies in and after 1662, these words,

"Full oft *within* his princely armes  
Her *body* he did embrace "

In the next line but two, "Untill she had receiv'd againe," as we find it in 1604 and 1607, we read in all other impressions, "Untill *he* had *revv'd* againe "

It would be tedious to carry this minute dissection farther, and we will only state generally, that in subsequent parts of the same ballad "annoy" of the older impressions is altered to *offend* in the more modern—"gallant" is altered to *royal*—"inward" is altered to *very*—"came" is altered to *went*—"lovely cheekes" is altered to *comely face*; and (without adverting to many other variations) at the close of the ballad, the burial-place of Rosamond is changed from "Godstow," as it is given in 1604, 1607 and 1631, to "*Wood-stock*," as it stands in 1662, 1678 and in the undated impression

Were we to pursue this investigation through the small volume under review we should, no doubt, meet with many other discordances of text This course, however, would scarcely be desirable, even if we had been able to consult perfect exemplars of the edits of the "Garland of Good Will," in 1604 and 1631, but as the sheet that was once our own was merely a fragment, and the Bodleian copy

wants sixteen entire pages, we have not the means of doing so. Collation of copies dated after the Restoration would only shew that the author's language had been more or less corrupted, without at all establishing what he originally wrote.

So popular was this collection of ballads and poems during a century and a half, that although very few copies of any date are now to be met with, it was so fast multiplied between 1596, when, we apprehend, it first appeared, and 1760, the latest date of any recorded reprint, that it must have gone through at least thirty impressions.

DELONEY, THOMAS—Strange Histories of Songes and Sonets of Kings, Princes, Dukes, Lordes, Ladyes, Knights and Gentlemen. Very pleasant either to be read or songe: and a most excellent warning for all estates.—Imprinted at London for W. Barley, and are to be sold at his Shop &c. 1607. B. L. 8vo. 40 *leaves*.

This was doubtless a publication by Thomas Deloney, consisting principally of his own ballads, with a few compositions by other writers, whose initials are appended. There was another edition of it in 1612, but only one other copy of this earlier impression is known. What is called "The Table", commences at the back of the title, and includes twelve ballads, and "a speech betwenne certaine Ladyes, being Shepheards on Salisburie plaine," in prose. To these are added, without any list of contents applicable to them, Deloney's well-known ballad of Fair Rosamond; "A Sonnet;" a poem entitled *Sonetta*, with "*Finis T. R.*" at the end, "A Maydes Letter," ("*Finis A.C.*"); and "A new Dittie in prayse of Money," without any name or initials, containing, with seven others, the following spirited stanzas:

"Vertue is nothing if Money be wanting:

Vertue is nothing esteemed or set by.

Wisedome is folly and so accounted,

If it be joynd with base povertie.

Learning's contemned, wit is condemned,

Both are derided of rich Misere.

"He that is wealthy is greatly regarded,

Though he be never so simple a sot:

He that is needy, he is despised,

Tho he have wisedome which th' other hath not:

Though he have wisedome (which many wanteth)

Yet is his credit not worth a grot.

"When thou hast Money, then friendes thou hast many,  
 When it is wasted their friendship is cold  
 Goe by Jeronimo ' no man then will thee know,  
 Knowing thou hast neither silver nor gold  
 No man will call thee in, no man will set a pin  
 For former friendship, though never so old "

"Go by, Jeronimo" was an almost proverbial expression, from Kyd's "Spanish Tragedy," 1599, and instances of its use are innumerable This poem "in praise of money" is succeeded by "An Epigram," to which "Finis quoth R" is appended, with several other short productions of the same kind, including what are termed four "Wise Sentences" The last two pages are thus headed — "These Sentences following were set upon Conduits in London against the day that King James came through the Citie at his first comming to the Crowne" The following is the commencement of a poem which follows the ballad of "Fair Rosamond," and is called

*"A Sonnet*

"All you yong men that faine wolde learne to woe,  
 And have no meanes nor know not how to doe,  
 Come you to mee and marke what I shall say,  
 Which being done, will beate the Wench away  
 First, seeme thou wise and deck thy selfe not meanly,  
 For women they be nice, and love to have men cleanly

"Next, shew thy self that thou hast gone to schoole,  
 Commende her wit, although she be a foole  
 Speake in her prayse, for women they be proud,  
 Looke what she sayes for troth must be aloude  
 If she be sad, seeme thou as sad as shee,  
 But if that she be glad, then joy with merry glee

"And in this mood these women must be clawde  
 Give her a glasse, a phan, or some such gawde,  
 Or (if she like) a hood, a capp, or hatt  
 Draw to thy purse and straight way give her that  
 This being done, in time thou shalt her win,  
 And when that she is won, let tricks of love begin

"If at the boide you both sit side by side,  
 Say to her this—That Jove hath no such bride  
 Or if it chunce you both sit face to face,  
 Say to her this—Her lookes alone sayes grace  
 Such tricks as this use oft to her at meat,  
 For nought doth better please then doth a good conceit"

The remaining four stanzas are not nearly so good, and turn principally on indecent plays upon words The following couplet of an Epigram, subscribed "*Finis quoth R*," has survived to our own day

"Dull sayes he is so weake he can not rise,  
 Nor stand nor goe if that be true, he lyes "

DELONEY, THOMAS.—Thomas of Reading, or the sixe worthie Yeomen of the West. Now the fift time corrected and enlarged by T. D.—London Printed by W. I. for T. P. 1623. B. L. 4to. 38 leaves.

Thomas Deloney, the author of this novel, succeeded Elderton as the writer of ballads on every public occasion, when it was thought that such a production would be saleable. Elderton ceased to write about the time when Deloney seems to have commenced, viz. 1585, or 1586. Between that date and 1600 his pen was very constantly employed, and he did not omit to avail himself of the excitement occasioned by the Spanish Armada, regarding which he wrote three extant ballads. In the summer of 1596 one of his effusions on the dearth of corn was complained of by the Lord Mayor, who also mentioned his "booke for the Silke-weavers," of which we hear on no other authority (Wright's "Elizabeth and her Times," II. 462): Deloney was himself called "the ballading silk-weaver." "Richard Delonie sonne of Thomas Delonie" was christened at St. Giles, Cripplegate, on the 16th Oct. 1586, and various other members of the same family and name resided in the parish.

There is no doubt that the work before us, which is a prose narrative interspersed with songs, came out prior to 1600, as Kempe, the comic actor at the Globe Theatre, in that year states that Deloney, "chronicler of the memorable lives of the "Six Yeomen of the West," "Jack of Newbery," "The Gentle Craft," &c. had written ballads on the subject of his (Kempe's) Morris-dance to Norwich. As two plays founded upon "Thomas of Reading" were written by Day, Hathway, Smith, and Haughton in 1601, (*Vide* Hist. of Engl. Dram. Poetry, III. 99), it is most likely that the novel had been printed only a short time previously. From Kempe's testimony (had we no better) the same date might be assigned to "The Gentle Craft," but an edition of it printed in 1598 is known, and it had been entered on the Stationers' Books on the 19th of October, 1597, as "a booke called the gentle Crafte, intreatinge of Shoo-makers."

"Thomas of Reading" was printed in 1612, for the fourth time: the fifth impression, we see, was not issued until 1623, and the sixth came out in 1632. In the edition of 1623 there is no introductory matter, but the story commences immediately after the title-page, and concludes on sign. K 2.



DELONEY, THOMAS —The pleasant Historie of John Winchcomb, in his yonger yeares called Jack of Newbery, the famous and worthy Clothier of England, declaring his life and love, together with his charitable deeds and great Hospitalitie &c Now the tenth time Imprinted, corrected and enlarged by T D *Haud curo invidiam* —London, Printed by H Lownes, &c 1626 B L. 4to 46 leaves\*.

This production was even more popular than "Thomas of Reading" that work only reached a fifth edition by 1623, but "Jack of Newbery" arrived at the eighth edition by 1619, and at the tenth edition by 1626 it was again printed in 1633 According to Warton (*Hist Engl Poet* IV 257, 8vo), it was entered for publication on the Books of the Stationers' Company, March the 7th, 1596 but he mistook a year, because 7th March, 1596, was, in fact, 7th March, 1597 }

In "Jack of Newbery," as the work before us is usually designated, is inserted the celebrated ballad of "Flodden Field," (*Ritson's Ancient Songs*, II 70, Ed 1829), which is highly appropriate, as "John Winchcomb (according to Fuller in his "Worthies of Berkshire") <sup>he</sup> marched to it at the head of one hundred of his own men He also feasted King Henry VIII and Queen Katherine at his house at Newbery A good deal of moderate poetry is interspersed

DEMAUNDES JOYOUS —The Demauðes Joyous [Colophon]  
Emprynted at London in Fletestrete at the signe of the  
Sonne by me Wynkyn de worde In the yere of our lorde  
M ccccc and xi 4to 4 leaves

Ames, Herbert, and Dibdin never saw a copy of this extraordinarily rare tract—so rare that we doubt if a second exemplar be in existence Ames copied Palmer, and Herbert Ames, while Dibdin was obliged to content himself with the account in Coles' MSS (*Typ Ant* II 165) There are two figures upon the title-page representing men conversing, one bare-headed, and the other in a sort of doctor's gown over them is the scroll, "The Demauðes Joyous" There is no doubt, as Coles remarks, that it is a book addressed to the lower orders, and some portions of it cannot be quoted

A defective reprint of it was attempted some years ago, from the unique copy belonging to the late Mr. Heber: there are four errors on the first page of it, and even the colophon is not given correctly, for Wynkyn de Worde is represented as carrying on business at the sign of the *Swan*, when everybody knows that his house bore the sign of the Sun. We may make a few unobjectionable citations from the original, which will remind the reader of Nicholas Breton's "Cross Answers," of which we have spoken on p. 10.

"*Demaunde.* What space is from y<sup>e</sup> hiest space of the se, to the depest ?  
[Answer] But a stones cast. [D] How many calues tayles behoueth to roche frome the erthe to the skye [A] No more but one if it be longe ynough. [D.] Whiche is the brodest water and leest jeopendye to passe over. [A] The dew. [D] Why driue men dogges out of the chyrche. [A] Bycause they come not vp and offre [D] What almes is worst bestowed that men giue. [A.] That is to a blynde man, for as he hathe ony thyng guen hym, he wolde with good wyll se hym hanged by the necke that gaue it hym. [D.] Wherefore be there not as many women conteyned in y<sup>e</sup> daunce of poules as there be men. [A] Bycause a woman is so ferefull of herte, that she had leuer daunce amonge quicke folke than deed."

This of course refers to the famous painting of the "Dance of Death" in old St. Paul's, regarding which see Douce's work on the "Dance of Macaber," 8vo. 1833, p. 51, or Stow's "Survey," edit. 1599, p. 264. We make another brief quotation:—

"[D] What was he that slewe the fourth parte of the worlde. [A] Cayne when he slewe his brother abell, in the whiche tyme was but foure persones in the worlde. [D] What man is he that geteth his lyvinge bacwarde [A.] That is rope maker [D.] What people be they that geteth theyr lyuynge most merylest. [A.] They be prestes and fullers, for one syngeth, and the other daunceth."

Several of the questions and answers, as we have already stated, cannot in our day be repeated, but others have considerable, and harmless humour, as for instance where the demand is "Why dooth a dogge tourne hym thryes aboute, or that he lyeth hym downe?" and the reply is "Bycause he knoweth not his beddes hede frome the fete." It is a curious popular relic and well merits preservation; but in the reprint of it there are about fifty variations from the original, to which we have been fortunately able to resort.

The device of the printer fills the last page; but Cole, in quoting only the colophon, misrepresents the spelling of Wynkyn de Worde, though he does not go so far as to state that the old typographer carried on business "at the sygne of the *swane*," instead of the "sonne." That was a discovery made by the editor of the modern impression.

DICKENSON, JOHN —Greene in Concept New raised from his grave to write the Triagique Historie of fane Valeria of London Wherein is truly discovered the rare and lamentable issue of a Husbands dotage, a wives leudnesse and childrens disobedience Received and reported by I D *Veritas non quærit angulos, umbra gaudet* —Printed at London by Richard Bradocke for William Jones, dwelling at the signe of the Gunne neare Holborne conduit 1598 4to B L. 67 leaves

On the title-page is a wood-cut representing Robert Greene, sitting at a table in his shroud, writing The object of the author of "Greene in Concept" was to connect his pamphlet with the popular name of the writer of so many successful publications, but in the dedication, signed John Dickenson, "to my deare friend Thomas White, of Corffe in Dorsetshire," he, with great emphasis, denies that he was an imitator of Greene, and yet nearly every page proves him to have copied his prototype Dickenson in 1594 had printed "Arisbas Euphues amidst his slumbers, or Cupids Journey to Hell," a title that sufficiently indicates the source of his inspiration, and here he promises his friend and schoolfellow, White, that he would in due time pen something better than "Greene in Concept," which he terms one of his "youth's follies"

In "an Advertisement to the Reader," the author tells him that he fell asleep while perusing Lucian's "Timon," and dreamed that he saw before him "the shape of a well proportioned man, suted in deaths livery," who said to him —"I am he whose pen was first employed in the advancement of vamtie, and afterward in the discovering of villanie," and after quoting his motto, *omne tulit punctum qui miscuit utile dulci*, Greene proceeds "boldly to affirm that my later labours have made a large part of amends for those former vanities" He then informs Dickenson that, by the aid of Mercury, he had come from Elysium in order to write the story of a female ghost he had seen, of whom he remarks, "I knew who she was, and remembred when she dyed she lived at London in florishing estate, and as lewde a dame as anye in that Citye" Greene is only allowed by Mercury an hour to begin the novel, and he leaves the conclusion of it to Dickenson The latter pleads incompetency, but Greene's ghost would listen to no

excuse, and having dreamed out the conclusion of the tale, Dickenson awoke and wrote it down.

The prose, as we have stated, is an imitation of Greene, but the verse, if not better, is as good as any Greene himself wrote. Valeria is married to an old man named Geraldo, to whom she is unfaithful, indulging in every species of pleasure: the following is the beginning of a "Canzon," which she sings to her lute.—

"Happie lot to men assign'd,  
Hartes with hartes in love combinde !  
Love, the soule of earthly sweetes  
When with mutuall love it meets ;  
Not consisting all in lookes  
Like to idols, lay-mens bookes,  
But who tries this true shall prove,  
Action is the life of love.  
Why slacke we, then, to bath in sweet delight,  
Before our day be turn'd to endlesse night ?  
"Fairest things to nothing fade  
Wrapt in deaths eternall shade .  
Hence I prove it beautes crime  
Not to reape the fruits of time :  
Time which passeth swift as thought,  
Time whose blisse is dearly bought,  
Dearly bought so soone to faile us,  
Soone, that should so long availe us.  
Why slacke we, then, to bath in sweete delight,  
Before our daye be turn'd to endlesse night ?"

If not very original in thought, the wording is extremely harmonious, and the same praise may be given to another song, celebrating Valeria's birthday, by one of her illicit lovers :—

"Let others use what Calenders they please,  
And celebrate their common holidayes,  
My rules of time, my times of joy and ease,  
Shall in my zeale blaze thy perfection's praise.  
Their names and worth they from thy worth shall take,  
And highly all be honoured for thy sake. \* \* \*  
"Haile, happy day ! to whome the world doth owe  
The blissefull issue of that influence,  
Which from the force of best aspects did growe,  
In luckiest house of heaven's circumference.  
Haile, happy day ! that first did shewe this aire  
To her whom Fairenes selfe doth yield more faire ! \* \* \*  
"Such and so long may be to me her love,  
As Ile this vow religiously maintaine :  
So may my plaints her heart to pittie moove,  
As from my heart I speake ! let false hearts faine.  
Haile, happie day ! but, then, how happie shee,  
Who makes this day thus happy unto me !"

But Dickenson is not satisfied with trying his hand at ordinary lyrical measures: he attempts some English hexameters; and how-

ever ill-suited to our language we may consider such verses, then somewhat fashionable by the examples of Sidney, Spenser, Dyer, Fraunce and others, we cannot deny that Dickenson writes them quite as well as his rivals, with this additional merit, that he does not require us to sacrifice accent, which is the rule in English, to any fancied conformity to the quantities of Greek and Latin *e g*

“As when a wave-bruis’d barke, long tost by winds in a tempest,  
Straies on a forraine coast, in danger still to be swallow’d,  
After a world of feares, with a winter of horrible objects,  
Heaven in a weeke of nights obscurd, day turn’d to be darknes,  
The shipman’s solace, fairer Leda twinnes, at an instant,  
Signes of a calme, are seene, and seene are shrilly saluted  
So to my drooping thoughts, when sorrow most doth awat me,  
Your subduing lookes, in fayrenesse first of a thousand,  
(Staine to the brightest star that gildes the roofo of Olympus)  
Calm’d with a kind aspect, vouchsafe large hopes to releve me”

Here, with the exception of “subduing,” there is no word to which any other than the ordinary modern pronunciation need be given for the sake of the measure, and even as to “subduing,” the emphasis in Dickenson’s day was frequently laid upon the first syllable

Of the story of Valeria we really need say no more than that it is an example of the misery to which vice ultimately leads, for the once beautiful Valeria dies wretchedly, after having been succoured and supported by one of her own servants This copy is the only one we ever happen to have heard of

DOBSON, GEORGE —Dobsons Drie Bobbes Sonne and Heire  
to Scoggin —London Printed by Valentine Simmes 1607.  
4to B L.

In bibliographical catalogues the date of 1610 is given to this work - it is an error, for both the known copies are dated 1607 In an address “To the Reader,” without name or initials, we are assured “that it is no forraine translation, but a home-bred subject, nor doth he (the writer) desire any other than his patrimony, which is, as being the eldest sonne of Skoggin, to be esteemed for no changeling” At the end we are told that the old joker is no other than George Dobson, “whose pleasant meriments are worthy to be registred among the famous recordes of the yeasting Worthies yea, he hath proceeded farther in degree than Garagantua, Howleglasse, Tiell, Skoggin, olde Hobson or Code”

We may either suppose that “Tiell” is a misprint for Peele, whose

jests were published soon after his decease in 1596, or that the confusion in the old printer's mind arose out of the fact that the other name of Howleglasse was Till. possibly, Howleglasse and Tiell changed places, and that we ought to read Tiell Howleglasse. "A mery Jeste of Howleglas" was printed by W. Copland. "Scoggin's Jests" were also in print long before the date of any edition that has reached our day. Hobson's Jests came out in 1607, but regarding Code we can give no information. "Dobson's Dry Bobs" is merely a collection of low, stupid, and often coarse jokes, not a few of them of long-established reputation, but fathered as infants upon George Dobson, for the sake of filling the volume.

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DOVE AND SERPENT.—The Dove and the Serpent. In which is contained a large description of all such points and principles as tend either to Conversation or Negotiation. *Tuta velis; Tutus eris.*—London Printed by T. C. for Laurence L'isle, dwelling at the Tygres head in S. Pauls Church-yard. 1614. 4to. 50 leaves.

The "subjects" of the fifteen chapters into which this rather dull, but not prosy (for a good deal of translated verse is intermixed) work is divided, follow the title-page: the dedication to Sir Henry Mountagu, Knight, Recorder of London, is subscribed D. T. which some have taken for the initials of Thomas Dekker reversed. This is not the case: our old poet, dramatist and pamphleteer never transposed his initials, and could not have put together anything so common-place: on the other hand, we may be pretty sure that D. T., was the same author who in 1608 and 1609, had published two small volumes of "Essayes politicke and morall," and "Essayes morall and theologicall." He was a man well read in classical authors, whom he quotes freely both in Greek and Latin, and some of his versified translations from Horace, Juvenal, Virgil, &c. are not amiss; but his own observations have no originality, and his style is wearisome. He once (p. 91) quotes four lines from Spenser's "Faery Queene," (B. I. C. 12, st. 42) but without any accompanying praise, and merely by way of illustration of what he means by a tropical expression. Spenser is, however, the only English poet whom he condescends to mention; and on a single other occasion he refers to a topic of the time, when (p. 31) he

blames the corruptions that prevail in "Great Britaines Court," by which "the prince's breath" is sold to "poore needy suppliants" at an excessive rate. As a specimen of some little skill in rendering the language of others into his own, we may extract his version of Martiall's well-known epigram, *Vitam quæ faciunt beatiorē, &c.*, and we will follow it by a similar effort by Ben Jonson, which has never been printed with his works, but which we met with in his own handwriting at Dulwich. D T gives it thus —

"The things that make man's life more happie seeme  
Are these, delightfull Martiall, as I deeme  
Wealth not by labom got, but left by will,  
A fruttfull field, a fier burning still,  
Meeke clothes, no stiffe the mundes iest to confound,  
Indifferent strength, a body firme and sound,  
Waie Simplicitie and equall friends,  
An easie Diet, which no art commends,  
The night not drunke, yet loose and free from care,  
The bed not sad, though chaste beyond compare,  
Sleepe which may make the longest darkes but short,  
(Never disturbd with thoughts of worldly sort)  
Be still well-pleas'd to be that which thou art,  
And let thy choyce affect no greater part  
Feare not the day which must thy life up-summe,  
Nor wish the same before the time doe come"

We now subjoin, from his own MS, the terse and nervous manner in which Ben Jonson gives it —

"The things that make the happier life are these,  
Most pleasant Martiall Substance got with ease,  
Not labour'd for, but left thee by thy Sue,  
A soyle not barren, a continuall fire,  
Never at law, seldome in office gownd,  
A quiet mind, free powers, and body sound,  
A wise simplicitie, friends alike stated,  
Thy table without art, and easy rated  
Thy night not dronken, but from cares layd wast,  
No some or sollen bed-mate, yet a chaste,  
Sleepe that will make the darkest houres swift-pac't,  
Will to be what thou art, and nothing more,  
Nor feare thy latest day, nor wish therefore"

D T supplies for comparison the words of the original, which Ben Jonson in many respects has so well imitated. His most defective line certainly is, *Nox non ebria, sed soluta curis*, in which D T, we venture to think, has succeeded at least as well as our great master of Roman English. The amplifications of D T are detestable, and worst of all his gratuitous and superfluous parenthesis,

"Never disturbd with thoughts of worldly sort"

DRAYTON, MICHAEL. — Idea. The Shepheards Garland. Fashioned in nine Eglogs. Rowlands Sacrifice to the nine Muses. *Effugiunt avidos Carmina sola rogos*.—Imprinted at London for Thomas Woodcocke, dwelling in Pauls Churchyarde, at the signe of the black Beare. 1593. 4to. 37 leaves.

This is Drayton's second known work, his "Harmonie of the Church" (printed in 1591 and 1610) being his first. Throughout he calls his mistress by the name of Idea, and from this publication he derived his own poetical appellation of Rowland, by which he was afterwards known and spoken of among his contemporaries. This edition deserves especial remark, because the work subsequently underwent numerous and important changes, and more especially because it contains several poems that were never reprinted by the author: one of these is an elegy, as it may be called, upon the death of Sir Philip Sidney, whom Drayton celebrates as Elphin. It is to be observed also, that in posterior impressions the arguments preceding the eclogues, and the mottos by which they are concluded, were omitted.

The dedication "to the noble and valerous gentleman, Master Robert Dudley" is subscribed Michael Drayton, but in the body of the work he never mentions himself but by his assumed and favourite name, sometimes only Rowland, or "little Rowland," and at others "Rowland of the Rock."

It is impossible to give an adequate notion of the many alterations subsequently introduced, but here and there they are so extensive as to give the whole pastoral an appearance of novelty. One of the most striking of these is "the sixt Eglog," where Drayton introduced some very high-flown praises of the Countess of Pembroke; among other things, speaking of her as a bird:—

"Delicious Larke, sweete musick of the morrow,  
Cleere bell of Rhetoricke, ringing peales of love;  
Joy of the Angels, sent us from above,  
Enchanting Syren, charmer of all sorrow,  
The loftie subiect [of] a heavenly tale,  
Thames fairest Swanne, our summers Nightingale."

The word "of" is inserted in MS. by an old hand, and it was evidently omitted by error of the press: the same blunder occurs afterwards and is similarly corrected. There are several mentions of Spenser in the eclogues, by his assumed and well-known name of Colin:—



"And I to thee will be as kinde,  
As Colin was to Rosalinde," &c

It may be noticed that in the stanza we have just quoted, in praise of "Sidney's sister," Drayton adopts an expression Spenser had applied to Sir Walter Raleigh in 1590, in the sonnet to him appended to the first three books of "The Faery Queen,"

"To thee that art the summer's nightingale!"

The poem, contained in Drayton's fourth Eclogue, upon the loss of Sidney, which for some reason was not reprinted by the author in subsequent editions of his works, may be here fitly quoted at length —

"Melpomine, put on thy mourning Gaberdine,  
And set thy song unto the dolefull Base,  
And with thy sable wayle shadow thy face  
with weeping verse  
attend his hearse,  
Whose blessed soule the heavens doe now enshrine

"Come, Nymphs, and with your Rebecks ring his knell,  
Warble forth your wamenting harmony,  
And at his dreary fatall obsequie  
with Cypres bowes  
maske your fayre Browes,  
And beat your breasts to chyme his burying peale

"Thy birth-day was to all our ioye the even,  
And on thy death this dolefull song we sing  
Sweet Child of Pan, and the Castalian spring'  
unto our endles mone  
from us why art thou gone,  
To fill up that sweete Angels quier in heaven?

"O, why lome thou thy lasses dearest love,  
When with greene Lawrell she hath crowned thee,  
Immortall mirror of all Poesie,  
the Muses treasure,  
the Graces pleasure,  
Reigning with Angels now in heaven above

"Our mirth is now depriv'd of all her glory,  
Our Taburns in dolefull dumps are drown'd,  
Our viols want their sweet and pleasing sound  
our melodie is mar'd,  
and we of ioyes debard  
Oh wicked world, so mutable and transitory!

"O dismall day, bereaver of delight!  
O stormy winter, source of all our sorrow!  
ô most untimely and eclipsed morrow,  
to rob us quite  
of all delight,  
Darkening that starre which ever shone so bright!"

"Oh Elphin, Elphin ! Though thou hence be gone,  
In spite of death yet shalt thou live for aye:  
Thy Poesie is garlanded with Baye,  
and still shall blaze  
thy lasting prayse,  
Whose losse poore shepherds ever shall bemone.

"Come, Girles, and with Carnations decke his grave,  
With damaske Roses and the hyacynth;  
Come with sweete Williams, Marjoram and Mynt,  
with precious Balmes,  
with hymnes and psalmes ;  
His funerall deserves no lesse at all to have.

"But see where Elphin sits in fayre Elizia,  
Feeding his flocke on yonder heavenly playne;  
Come and behold yon lovely shepherds swayne  
piping his fill  
on yonder hill,  
Tasting sweete Nectar and Ambrosia."

In the eclogue, as he afterwards printed it, Drayton gave his lamentation for the untimely death of Sidney a totally different form. The above can hardly be the epitaph on Sidney spoken of by N. Baxter in "*Ourania*," 1606. (See p. 59).

The encomium on Queen Elizabeth under the name of Beta, in the third eclogue, is much the same in the earlier and later impressions : the song in praise of his mistress in the second eclogue was not repeated after 1593, but another substituted ; and the same may be said of the "doleful elegy" imputed, just afterwards, by Winken to Rowland. Rowland's description of "*Idea*," in the fifth eclogue, is nearly all new ; and Borrell's denunciation of love in the seventh eclogue has little more than the termination the same in subsequent editions. In early life Drayton was not so particular in the exactness of his rhymes as he had become when he republished his pastorals : take for instance the following stanza in Eclogue VIII.

"The infant age could deftly carroll love,  
till greedy thirst of that ambitious honor  
Drew Poets pen from his sweete lasses glove,  
to chaunt of slaughtering broiles and bloody horror."

The author subsequently made it stand thus :—

"That simple age as simple sung of love,  
Till thirst of empire and of earthly sways  
Drew the good shepherd from his lasses glove,  
To sing of slaughter and tumultuous frays."

Many proofs to the same effect might be found in these pastorals. The tale of Dowsabell and the Shepherd, in the eighth eclogue, underwent little or no change.

The copy we have here used has the autograph of Robert Earl of Essex, Queen Elizabeth's beheaded favourite, upon the title page. We dare not impute to him various MS alterations, but they are most of them singularly judicious for instance, in one place Drayton mentions Chaucer,—

“Or else some Romaunt unto us areed  
Which good old Geffrey taught thee in thy youth”

Here Geffrey is misprinted *Godfrey*, but altered to Geffrey in a handwriting of the time Again, in Drayton's song in praise of Beta (i. e. Queen Elizabeth), we meet with this couplet —

“And tune the taber and the pipe to the sweet violons,  
And move the thunder in the ayre with lowdest clarions”

Here “move” ought probably to be *mocke*, and to that word it is amended in MS

We never saw more than two copies of Drayton's “Shepheards Garland,” 4to 1593, one that belonged to the late Mr Heber, and the other the exemplar we have employed

DRAYTON, MICHAEL.—Endimion and Phoebe Ideas Latmus.  
*Phæbus erit nostri princeps, et carminis Author.*—At London, Printed by James Roberts for John Busbie. n d.  
4to 25 leaves

This is a production which Drayton thought fit wholly to suppress; for the few lines he inserted from it in his “Man in the Moon,” some years afterwards, cannot be said to contradict the general statement, that after the first appearance of “Endimion and Phoebe,” he never acknowledged it as one of his works

He dedicated it in a sonnet, subscribed with his name at length, “To the excellent and most accomlisht Ladie, Lucie Countesse of Bedford,” and although he rejected the poem it introduced, he did not suppress this sonnet, which appeared among the pieces he collected and printed in 1605 At the back of the sonnet is a laudatory effusion of the same kind with the initials E P, (which we cannot satisfactorily assign) and there Drayton is addressed by his poetical name of Rowland It begins

“Rowland, when first I read thy stately rymes  
In Shepheards weedes, when yet thou liv'dst unknown,  
Not seene in publike in those former tymes,  
But unto Ankor tund'st thy Pye alone,  
I then beheld thy chaste Ideas fame,” &c

clearly referring to his "Idea. The Shepherds Garland," of 1593. The poem before us has no date, but it must have been printed in 1594, because it is not only alluded to, but quoted by Thomas Lodge in his "Fig for Momus," which came out in 1595.

The sonnet by E. P. is succeeded by one entitled "To Idea," to which the initials S. G. are appended; and there is no writer of that period to whom they can be appropriated but Stephen Gosson, who continued a miscellaneous poet until 1595 and 1596, and who may then have been one of Drayton's admirers: S. G. says of Drayton,

"Borne to create good thoughts by thy rare worth,  
Whom Nature with her bounteous store doth blesse,  
More excellent then Art can set thee forth,  
Happy in more then praises can expresse."

The body of the poem which is in couplets (like Marlow's "Hero and Leander," written probably before Drayton began to print, although not published until 1598) commences on the next leaf, marked with the signature B., thus :—

"In *I-onia* whence sprang old Poets fame,  
From whom that Sea did first derive her name,  
The blessed bed whereon the Muses lay,  
Beauty of *Greece*, the pride of *Asia*;  
Whence *Archelaus*, whom times historicke,  
First unto *Athens* brought *Phylosophie*;  
In this faire Region, on a goodly Plaine,  
Stretching her bounds unto the bordring Main,  
The Mountaine *Latmus* over-lookes the Sea, &c.

We soon arrive at a passage which Drayton would, perhaps, never have written, had not Spenser printed something even better in Canto 12 of Book II. of his "Fairy Queen," st. 70 and 71. Drayton's lines are beautiful, and refer to the various songs of the birds :—

"The Nightingale, woods Herauld of the Spring,  
The whistling Woosell, Mavis carroling,  
Tuning theyr trebbles to the waters fall,  
Which made the musicke more angelicall;  
Whilst gentle *Zephyre* murmuring among  
Kept tyme, and bare the burthen to the song."

It is quite needless to follow the story in which, in general, Drayton more imitates the style of Marlow than of Spenser: he seems, almost expressly, to avoid anything like a resemblance to Shakespeare, whose "Venus and Adonis," it will be remembered, had come out in stanzas in the preceding year, and whose "Lucrece," also in stanzas though of a different form, was printed in the same year as Drayton's "Endimion and Phoebe." The following begins an account of a meeting between the two:

"And comming now to her Endimion,  
 Whom heavy sleepe had lately ceas'd upon,  
 Kneeling her downe, him in her arms she clips,  
 And with sweet kisses sealeth up his lips,  
 Whilst from her eyes teares, streaming downe in showrs,  
 Fell on his cheekes like dew upon the flowrs,  
 In globy circles like pure drops of Milk  
 Sprinckled on Roses, or fine crimson silk  
 Touching his brow, this is the seate (quoth she)  
 Where Beauty sits in all her Maiestie  
 She calls his eye-lids those pure christall covers,  
 Which do include the looking glasse of Lovers  
 She calls his lips the sweet delicious folds  
 Which rare perfume and precious incense holds  
 She calls his soft smooth Allablaster skin  
 The Lawne which Angels are attyred in "

We have already stated that Lodge in his "Fig for Momus," 1595, expressly cites "Endimion and Phoebe," and the Epistle where he does so is addressed "to Master Michael Drayton," whom he has also called Rowland in an Eclogue between Wagrin and Golde—Golde being only the letters of Lodge transposed. The most interesting part of "Endimion and Phoebe," on some accounts is the latter end, where Drayton bestows high praise upon Lodge, by the name of Goldey, upon Spenser, by the name of Collin, and upon Daniel, by reference to his "Delia." It may be thought somewhat singular that he does not speak of Shakespeare, but he also omits Marlow, who was then recently dead, and of whose "Hero and Leander," Drayton's effusion most reminds us. His address to Spenser, Daniel and Lodge runs thus —

"Dear Collin, let my Muse excused be,  
 Which rudely thus presumes to sing by thee,  
 Although her straines be harsh untun'd and ill,  
 Nor can attayne to thy divinest skill.

And thou, the sweet Museus of these times,  
 Pardon my rugged and unfild rymes,  
 Whose scarce invention is too meane and base,  
 When Delias glorious Muse dooth come in place

And thou, my Goldey, which in Sommer dayes  
 Hast feasted us with merry roundelays,  
 And, when my Muse scarce able was to flye,  
 Didst imp her wings with thy sweete Poesie "

The last line would indicate that Lodge, being an older poet than Drayton, had lent him some assistance by imping, or mending, the wings of his poesy. Lodge was certainly a writer ten years before we hear of Drayton, and perhaps the latter was indebted to the former for improvements introduced into his "Harmony of the Church," 1591, or into his "Idea The Shepherds Garland," 1593. Daniel, who is

referred to in the preceding quatorzain, had (as we have seen p. 170) published his "*Delia*," with great applause, in 1592: Spenser's Pastorals had been before the world about fifteen years, and the first portion of his "*Fairy Queen*," about four years.

But a single perfect copy of Drayton's "*Endimion and Phœbe*" remains to us; but an exemplar, wanting the title-page, has been long in the possession of the editor. It is said in Lowndes *Bibl. Man. edit.* 1858, p. 672, that "a unique copy is in the Bridgewater Collection:" this is a mistake: the error arose out of the fact that the editor of the "*Bridgewater Catalogue*," 4to. 1837, mentioned "*Endimion and Phœbe*" only by way of illustration. The only copy he then knew of was his own, wanting the title-page; but he has since discovered another, which is quite perfect. Various works are, in the same manner, mentioned in the *Bridgewater Catalogue* which were not, and are not, in the Earl of Ellesmere's library.

DRAYTON, MICHAEL.—*The Owle*. By Michaell Drayton Esquire. *Noctuas Athenas*.—London Printed by E. A. for E. White and N. Ling, &c. 1604. 4to. 27 leaves.

The author states, in an address "to the Reader," that "this small poem was lastly finished," almost a year before it was printed, and that it was postponed to his gratulatory effusion on the arrival of King James. He dedicated it in a sonnet to his "most esteemed patron Sir Walter Aston, Knight," and there refers to his "*Barons Wars*," which had already been about ten years in type. For some reason not explained "*The Owl*" was not included in the collection of Drayton's works which he published in 8vo. 1605, but it was inserted in the folio of 1619, and in all subsequent impressions.

It appears by Sir David Murray's account of the Privy Purse expenses of Prince Henry, preserved in the Audit Office, that Drayton was an annuitant to the extent of £10. a year. The document applies to two years, and Joshua Sylvester's annuity of £20. is entered for both years, while Drayton's is only for one year. Perhaps his name had only been recently placed upon the list.

On the title-page of "*The Owl*," is a wood-cut representing that bird surrounded by "chattering pyes." It is from end to end a satirical apologue, and passages might easily be pointed out that possibly gave offence. That it was popular we need not doubt, and it is twice

spoken of by N Baxter, in his "Ourania," 1606, (see p 59), as "Madge Howlet's Tale"

"And every Stationer hath now to sale  
Pappe with a Hatchet and Madge Howlet's Tale"

And again afterwards,

"Learned Drayton hath told Madgehowlet's Tale  
In covert verse of sweetest madrigale"

It certainly is "covert verse," but in ten-syllable couplets, without any lyrics such as madrigals were usually composed in

DRAYTON, MICHAEL —The Legend of the Great Cromwel By  
Michael Drayton Esquier —At London Printed by Felix  
Kynngston and are to be sold by I Flasket &c 1607 4to.  
25 leaves.

This fine poem is gratefully inscribed by its author "to the deserving memorie of my worthy Patron, Sir Walter Aston, Knight," and the dedication is followed by two pages of notes, which Drayton states ought to have been placed in the margin, had not the type, without his knowledge, been chosen too large The last of these notes deserves remark "The 34 page the 1 stanza, *Pierce the wise Plowman* &c The morall of Contrition and the Frier, the matter of which is Pierce Plowmans in his vision, the workmanship therof wholly mine owne, containing about 10 stanzas" It is in fact substantially taken, necessarily with much alteration and considerable improvement, from *Passus Vicesimus* of "*Pierce Plowman's Vision*," and Drayton has introduced it with great ingenuity and good effect All the rest is the Poet's sole composition, the incidents being adopted from the history of Cromwell, Earl of Essex, who is made to narrate his own life in the same manner as the heroes of "*The Mirror for Magistrates*" Prefixed to the "Legend" are commendatory lines by I Cooke, Henry Lucas, and Christopher Brooke

DRAYTON, MICHAEL.—Poems by Michael Drayton Esquier  
Collected into one Volume. With sondry Peeces inserted  
never before imprinted —London printed for John Smeth-  
wick. 1619 fol 247 leaves

There is no date on the general engraved title-page of the volume, but each division has a separate printed title, and all are dated 1619, the year when the collected impression of Drayton's poems made its appearance. Nevertheless, it does not contain all that Drayton had previously published, as he never reprinted the whole of his "Idea's Mirror," 4to. 1594 (a collection of love Sonnets), nor any part of his "Phœbe and Endymion," excepting the few lines inserted in "The Man in the Moon," which is the last piece in the volume before us. There is little doubt that it was printed under the supervision of Drayton.

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DRAYTON, MICHAEL.—The Battaile of Agincourt. Fought by Henry the fift of that name, King of England &c. The Miseries of Queene Margarite &c. Nymphidia, the Court of Fayrie. The Quest of Cinthia. The Shepheards Sirena. The Moone-Calfe. Elegies upon sundry occasions. By Michaell Drayton Esquire.—London, Printed for William Lee &c. 1627. fol. 116 *leaves*.

A portrait of the author by William Hole follows the title-page, and facing it is Drayton's Dedication "to the gentlemen of England." "The Vision of Ben Jonson on the Muses of his friend M. Drayton" introduces other complimentary poems by I. Vaughan and John Reynolds, related perhaps to the Henry Reynolds to whom Drayton addressed his Epistle "Of Poets and Poesy." What are called "Elegies upon Sundry Occasions," which close the volume, are, in fact, with a few exceptions, merely epistles: only five can be termed "elegies" in the common acceptation of the word.

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DROUT, JOHN.—The pityfull Historie of two louing Italians, Gaulfrido and Barnardo le vayne: which ariued in the countrey of Grece, in the time of the noble Emperoure Vaspasian. And translated out of Italian into Englishe meeter by Ihon Drout, of Thauis Inne Gentleman. *Anno*



1570 —Imprinted at London by Henry Binneman, dwelling in Knight-ridder streete, at the signe of the Mermayde  
8vo B L 32 leaves

This is a new, and not very euphous, name to be added to the list of our early English versifiers. The poem has only comparatively recently been discovered, and it has not been noticed by any bibliographer. Malone, in a note upon "Romeo and Juliet," (Shakesp. by Bosw. VI. 4) speaks of the entry of it at Stationers Hall in 1570, adding, "I suspect that it was a prose narrative of the story on which our author's play was constructed." He was wrong in both conjectures, for it is not prose, and it has not the remotest connection with the incidents of "Romeo and Juliet."

It was mentioned, however, in connection with "Romeo and Juliet" in the earliest instance in which it is alluded to — we refer to that remarkable collection, published by I. C., called "A poore Knight his Pallace of private Pleasures," 1579, where, on sign B. b, we meet with the following lines —

"Verona path we left, where Romeus doth lye,  
Where Juliet with Icomia enjoy a place thereby  
Gaulfrido lyeth in Venus, Barnardo doth the same,  
And the Arestons only child which Gnosia hath to name"

This quotation shows that the tale had attracted attention not very long after its publication by Drouit. Of him we know absolutely nothing, but we may speculate, in the irregular spelling of names at that period, that he was descended from the John Droyt who in the household-book 20 and 21 Henry VIII. is enumerated as one of the minstrels attending upon the court, who were each paid 40s. quarterly yet at the end of the piece in hand we read, "Finis qd Iohn Grout Gent," which may lead to the belief that the author's name was really *Grout*, and not Drouit.

Four introductory copies of verses, by W. W., R. W., T. F., and T. Smith, afford no personal information, but Drouit himself (for so we shall spell his name), in a prose "Preface to the Reader," speaks of his contemporary Underdowne, who, we know, was the writer of a poem on "Theseus and Ariadne" in 1566, and who we gather was also the author of some work upon the friendships of Titus and Gesyppus, Orestes and Pylades, &c. The title-page before us states that "Gaulfrido and Barnardo" was a translation from the Italian, and the use there of the word "arrived" for *happened*, and other circumstances,

may strengthen our belief of the fact; but we are not aware of the existence of any foreign original for the few incidents of the story, in the course of which, when speeches occur, they are marked, as in a play, by prefixes. This is unusual in narrative poems, but when Achelley printed his "Didaco and Violenta" in 1576 (see p. 4), he followed the precedent. Drout concludes his prose preface by this couplet:—

"Reade ere thou judge, then judge thy fill,  
But judge the best, and mende the yll."

This "pitifull History" is sad indeed, for no person concerned in it escapes death; even the mariners of a ship that conveyed one of the two heroes are all drowned, while the rival friends, Gaulfrido and Barnardo, the lady they are in love with, as well as her father and mother, all come to untimely ends: nobody survives. The tale, as far as a trial for murder is concerned, reminds us of the incidents of Titus and Gesyppus, and some parts of it are not badly told; but the conclusion, and the annihilation of all parties, no matter how remotely connected, is nothing short of ridiculous. The two friends Gaulfrido and Barnardo, who had been unexpectedly parted, meet again as unexpectedly, and one of them, on an early page, thus narrates the grief he had experienced at the separation:—

"Thus would I vewe, and dayly thinke  
that thou wouldst after hye.  
Now would I thinke unto my selfe  
thy shippe for to espye;  
But all for nought: the longer I  
did gaze in open ayre,  
The farder still thou wast from me,  
so much the more my care.  
When as I had in memorie  
our parents that be dead,  
Our mothers kind which pampered us,  
and long ago had fed  
Both thee and me with milke so sweete,  
then was I like a stone;  
Then was my hart even like to burst,  
my senses they were gone."

Drout observes no poetical propriety in the telling of his story, and mixes up the most incongruous materials and absurd images. The following is worth quoting, as it gives a glimpse of the manners of the time, where a party begin to dance:—

"The minstrell he was called in  
some pretty jest to play;  
Then Robin hood was called for,  
and Malkin ere they went,

But Barnard ever to the mayde  
 a loving looke he lent,  
 And he would very fayne have daunst  
 with hir, if that he durst  
 As he was offering, Galfryd caught  
 hir by the hand at furst " &c

It was this dance that led to the catastrophe Gaulfrido being successful with the lady, Barnardo kills himself, and Gaulfrido, finding his friend's dead body, stabs himself with the same sword Charina, beloved by them both, follows the double example, and her parents seem to think that they can do no less After "Fins q<sup>d</sup> John Grout, gent" comes the following epilogue to the whole subject, which, as we have explained, has been somewhat dramatically treated —

"These will bee had in memorie  
 of all that have them seene  
 Now they be dead, let all men say  
 God save our noble Queene  
 That she may vauquishe traytors all  
 whiche seeketh hir decay,  
 The good and godly so I knowe  
 continually will pray "

The recent execution of Felton, the Nortons, &c, is here, no doubt, referred to, and the words "now they be dead" must relate to them, and not to the characters engaged in the story there seems no particular reason why the Queen should be prayed for, in consequence of the slaughter of Gaulfrido, Barnardo, Charina, Tisbine her father, her mother, and all the innocent mariners

DRUMMOND, WILLIAM —Forth Feasting A Panegyricke to the Kings most excellent Majestie. *Flumina senserunt ipsa* —Edinburgh, Printed by Andro Hart, 1617. 4to. 8 leaves.

This is an anonymous publication by W Drummond of Hawthornden, afterwards included in his works, but in the sale catalogues of various periods we only find a single trace of it Heber had no copy.

It is a favourable specimen of the versification, rather than of the genius of Drummond, for the images, like the general subject, are violent, and it opens with one of the most extravagant, where the poet supposes the mountains to stand on tuptoe to witness the arrival of James I in Scotland The Forth speaks —

"What blustering noise now interrupts my sleepe?  
 What echoing shouts thus cleave my chrystal Deep,  
 And call mee hence out of my watrre Court?  
 What melodie? what sounds of joye and sport  
 Be these heere hurl'd from ev'rie neighbour Spring?  
 With what lowd rumours do the Mountaines ring,  
 Which in unusuall pompe on tip-toes stand,  
 And (full of wonder) over-looke the land?"

For the mountains to stand on tip-toe on the occasion was certainly very "unusual pomp." The Forth afterwards addresses the King in these common-places of poetry —

"To virgins flowrs, to sun-burnt Earth the raine,  
 To mariners faire winds amidst the maine;  
 Coole shades to pilgrimes, which hote glances burne,  
 Please not so much, to us as thy returne."

The following ends with an absurd and impious piece of flattery:—

"Eye of our westerne world, Mars-daunting king,  
 With whose renownè the Earths seven climats ring,  
 Thy deeds not only claime these Diademes  
 To which Thame, Luffy, Taye subject their streames,  
 But to thy Vertues rare, and gifts is due  
 All that the Planet of the yeare doth view:  
 Sure, if the world above did want a Prince,  
 The World above to it would take thee hence."

Afterwards the poem proceeds better and more naturally:—

"Ah! why should Isis onlie see Thee shine?  
 Is not thy Forth, as well as Isis, thine?  
 Though Isis vaunt shee hath more wealth in store,  
 Let it suffice thy Forth doth love thee more.  
 Though shee for beantie may compare with Seine,  
 For swannes and Sea-Nymphs with Imperiall Rhene,  
 Yet in the title may bee claim'd in Thee,  
 Nor shee, nor all the world can match with mee."

It concludes with some of the most pleasing lines in the tract:—

"O! love these bounds, whereof thy royall Stemme  
 More than an hundreth were a Diademe.  
 So ever gold and bayes thy browes adorne,  
 So never Time may see thy race out-worne;  
 So of thine owne still mayst Thou bee desir'd,  
 Of Strangers fear'd, redoubted, and admir'd:  
 So Memorie the praise, so pretious Houres  
 May character thy name in starrie flowres;  
 So may thy high exployts at last make even  
 With Earth thy empire, Glorie with the Heaven."

We may doubt whether we ought not to read above "So Memorie *thy* praise:" if not, the line is hardly intelligible. This is the poem which Ben Jonson told Drummond, for the sake of pleasing King James, he wished he had written—"yett that he wished, to please the

King, that piece of Forth Feasting had been his owne"—Conv with Drummond (Shakesp Soc edition, by D Laing, 1842), p 7

The copy we have used is the more interesting because it has the author's autograph at the end perhaps it was a gift to some friend—not to Ben Jonson, or he would also have placed his name upon it

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DYER, SIR EDWARD —Sixe Idillia, that is Sixe small, or petty Poems, or Æglogues, chosen of the right famous Sicilian Poet Theocritus, and translated into English verse. *Dum defluat amnis* —Printed at Oxford by Joseph Barnes 1588 4to 8 leaves.

This work, though unquestionably by Sir Edward Dyer, has never been mentioned by any bibliographer, nor does it appear to have been known to any poetical antiquary The same may be said of a prose production, no doubt, also by Dyer, published three years earlier under the title of "The Prayse of Nothing," which came from the press of Hugh Jackson Of each only a single copy remains to us Edward Dyer, who was not knighted until 1596, was born at Sharpham Park, Somersetshire, but the year is not recorded in the registers of the parish the date of his death, at a very advanced age, has not hitherto been ascertained, but we give it from the register of St Saviours, Southwark, in the following terms —

"11 May 1607 Sir Edward Dyer, Knight, buried  
in the Chancell Ground—xxvj<sup>s</sup> viij<sup>d</sup>"

A search in the Prerogative Office has not procured his will, or any copy of it, but we learn from the original records formerly preserved in the Chapter House, Westminster, that in 9 Jac 1, Catherine Dyer, his widow, commenced a suit in the Court of Requests against John Earl of Mar to enforce the payment of a rent-charge of £100 per annum upon the Manors of Middlegowey and Othery, in Somersetshire, granted to her by her late husband, Sir Edward Dyer. The result does not appear among the Decrees and Orders In 1598, as we learn from the Token-books of St Saviours, Sir E Dyer lived in Winchester House, and he was in the habit of giving a buck annually to the Churchwardens He was made Chancellor of the Order of the Garter in the year he was knighted (1596), and in his official capacity, on 7th May, 1598, he addressed a letter to the Earl of Shrewsbury (preserved

at Lambeth) on the subject of the Feast of which his lordship was Lieutenant. He never published anything that bore more than his initials, which, as M. D. (*i. e.* Master Dyer) are inserted at the end of a poem in "The Paradise of Dainty Devices," 1576: in 1582 a collection of Italian Proverbs, &c., was dedicated to him by John Florio, but we believe they were not printed (Sale of Bright's MSS. June, 1844); and in Feb. 1583, according to a letter from N. Fant to Anthony Bacon, Dyer returned to England from a mission with which he had been charged to the Low Countries. In 1585, he wrote and printed his "Prayse of Nothing," a specimen of paradoxical playfulness, and it was followed by the work, the title of which stands at the head of the present article. His initials are given in the following form at the back of the title-page.

"E. D.

Libenter hic et omnis exantlabitur  
Labor, in tuæ spem, gratiæ."

Although Dyer was one of those who, with Spenser, Sidney and Gabriel Harvey, in 1580 and 1581, endeavoured to introduce the classic metres into English, and although in 1585, he printed a specimen (one of the very earliest in our language) of undramatic blank-verse in his "Prayse of Nothing," he translated these "Idillia" of Theocritus in rhyme: they are the 8th, 11th, 16th, 18th, 21st and 31st Idyls, and in various measures. The following, in twelve-syllable lines, concludes the first Idyl in the volume:

"O Daphnis, what a dulcet mouth and voice thou hast!

'Tis sweeter thee to heare than home-combes to tast.

Take thee these pipes, for thou in singing dost excell.

If me, a Goatehearde, thou wilt teach to sing so well,

This broken horned Goate on thee bestow I will,

Which to the verie brimm the paille doth ever fill.

So then was Daphnis glad, and lept and clapt his handes,

And danst as doth a fawne when by the damm he standes.

Menalcas greev'd, the thing his mind did much dismaie,

And sad as Bride he was upon the mariage daie.

Since then among the Shepeheardes Daphnis chiefe had,

And tooke a Numphe to wife, when he was but a lad."

The second Idyl in the volume (the 11th of Theocritus) open thus jiggingly:—

"O Nicias, there is no other remedie for love,

With outting or with sprinkling on, that ever I could prove,

Beside the Muses nine: thus pleasant medsun of the minde

Growes among men, and seems but lite, yet verie hard to finde."

In the last Idyl Dyer again varies to six-syllable lines, rhyming in couplets, a measure that afterwards, for lyrical pieces, became somewhat

popular, having been adopted by Shakespeare, and it is devoted to the fable of Venus and Adonis, a subject our great dramatist also adopted, but in a totally different form and manner Dyer gives it thus

“ When Venus first did see  
Adonis dead to be,  
With woeful tatter’d heare,  
And cheekes so wan and seare,  
The winged Loves she had  
The Bore should straight be had  
Forthwith like birdes thay fle,  
And through the wood thay hie  
The woefull beast they finde,  
And him with cordes thay binde ”

The Boar is accused and accurst by Venus, but he excuses himself by asserting that he only wished to kiss and not to wound Adonis he calls upon Venus to deprive him of his offending tusks, and here we meet with an unusual triplet

“ Wherefore these teeth, Venus,  
Or punsh or cut out  
Why beare I in my snowt  
These needles teeth about ?  
If this may not suffice,  
Cut off my chaps likewise ”

“ Snowt ” and “ chaps ” are not very well-sounding words in English poetry, and Dyer might easily have avoided them had he wished it The piece, which consists of only forty-seven lines, concludes thus —

“ To ruth he Venus moves,  
And she commands the Loves  
His bands for to untie  
After he came not me  
The wood, but at her wil  
He followde Venus still,  
And cumming to the fire,  
He burnt up his desire ”

“ *With desire* ” would perhaps be more intelligible We may add that the specimen of undramatic blank-verse of which we have spoken, in Dyer’s “ *Prayse of Nothing*,” is not in the usual ten-syllable iambics, afterwards constantly employed, but only differs from twelve-syllable rhymes in not having the jingle It was, however, a novelty in its way in 1585, and on this account it principally merits notice It is a version of a small part of Petrarch’s “ *Triumph of Death*,” and reads more like plain prose than measured verse

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EAST INDIES.—The Journal, or Dayly Register, containyng a true manifestation, and Historicall declaration of the voyage, accomplished by eight shippes of Amsterdam, under the conduct of Jacob Corneliszen Neck Admirall, and Wybrandt van Warwick Vice-Admirall, which sayled from Amsterdam the first day of March, 1598. Shewing the course they kept, and what other notable matters happened unto them in the sayd voyage.—Imprinted at London for Cuthbert Burby and John Flasket: And are to be sold at the Royall Exchange, and at the signe of the black beare in Paules Church-yard. 1601. 4to. B.L. 63 *leaves*.

This tract is principally curious from its rarity, for the details of the voyage of these Dutch ships present few incidents of interest. The title-page has a wood-cut of a ship in full sail (the stern towards the spectator) with the wind, represented by a face in the clouds, blowing strongly. "The Journal" commences immediately afterwards; and it is, at the beginning, more in the form of the log-book of a ship than anything else. As we proceed the information is more general, and on fo. 5 b, we have "a description of the Island de Cerne, which was now named Mauritius, lying 21 degrees to the South of the Equinociall line;" from whence we gather that these visitors were the first to give the island De Cerne the name of Mauritius. Afterwards we have descriptions of the town of Tuban in Java Major, of the island of Amboyna, of the islands of Banda, Ternate, &c.; but the most remarkable portion of the pamphlet is the early Malay vocabulary it furnishes, which is thus introduced:

"Some words of the Malish speech, which language is used throughout the East Indies, as French is in our countre, wherewith a man may travell over all the land."

Taking this literally, it serves to show how common a medium of communication French was at the end of the reign of Elizabeth. It does not appear that the tract was translated from the Dutch, but it may have been so. The whole of the information seems to be minute and authentic, making allowance for the simplicity and ignorance of some of the sailors and natives from whom it was derived. We are told, among other things, that the island of Cerne was uninhabited,



and that the birds upon it were so unused to the sight of men, or to expect injury from them, that the crews caught, and knocked down with their hands, as many as they liked

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EDWARDS, RICHARD — The Paradyse of daynty deuises Conteyning sundry pithy preceptes, learned Counsels, and excellent inuentions, right pleasant and profitable for all estates Deused and written for the most part, by M Edwards, sometimes of her Maiesties Chappell the rest, by sundry learned Gentlemen, both of honor, and worship, whose names hereafter folowe —Imprinted at London, by Henry Disle, dwelling in Paules Churchyard, at the Southwest doore of Saint Paules Church, and are there to be solde 1578 4to B L

That in our hands is the only known copy of this edition of a highly popular and valuable miscellany by the following enumeration of the various impressions it appears to have been the third—viz, 1576, 1577, 1578, 1580, 1585, 1596, and 1600 there was also an edition, "printed by Edward Allde for Edward White," without date, but probably between 1596 and 1600

The edition of 1578 is especially interesting, not merely on account of its rarity, but because it contains some poems not in any other impression, earlier or later, because it includes others for the first time inserted in the work, and because it ascribes several pieces to authors to whom they were not before imputed It is to be lamented, therefore, that it wants one leaf, or possibly two leaves, at the end in its present state it has 40 leaves, of course including the title The names of the contributors, which we are told on the title-page "hereafter follow," are thus inserted at the back of it, with the arms of Lord Compton (to whom H[enry] D[is]le, the publisher, dedicates the work) above them —

$\left\{ \begin{array}{l} \text{"Saint Barnard"} \\ \text{E G} \\ \text{Lord Vaux, the elder} \\ \text{W Hunis} \end{array} \right\}$	$\left\{ \begin{array}{l} \text{"Iasper Haywood"} \\ \text{F Kindlemarsh} \\ \text{D Sand} \\ \text{M Yloop"} \end{array} \right\}$
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When the reprint of the 'Paradise of Dainty Devices' was made

in 1810, Haslewood had seen, and only seen (as he himself states) the edition of 1578, of which, however, he professes to give the title-page, but with various errors, no doubt from haste in transcription. His note upon it is as follows:—"The above is the title of edition 1578, with the sight of which I have been favoured. Subsequent collation may enable me hereafter to give a more minute account of its contents ; at present, I can only undertake to say, that it appears to vary from all other editions, and to contain a poem by George Whetstone no where else to be met with." This note refers to the very copy now before us, which we proceed to describe.

The dedication is the same in the impression of 1578 as in those of 1576 and 1577 ; and there the printer speaks of Edwards as having "not long since departed this life." The precise year of his death is nowhere stated ; but Barnabe Googe in his lines "Of Edwardes of the Chappell," printed in his most rare volume, "Eglogs, Epitaphes and Sonettes," 1563 (see *post*), speaks of him as then living, and we know that he attended Queen Elizabeth on her visit to Oxford in 1566, as a gentleman of the Chapel Royal, and master of the singing boys belonging to it. We do not recollect to have seen Googe's verses anywhere quoted, and they are not even referred to by Haslewood, or by his coadjutor, Sir Egerton Brydges. We insert them in connection with the biography of a distinguished poet and dramatist :—

"Of Edwardes of the Chappell

"Devyne Camenes, that with your sacred food  
Have fed and fosterde up from tender yeares  
A happye man, that in your favour stooode,  
Edwardes, in Courte that can not fynde his feares,  
Your names be blest, that in the present age  
So fyne a head by Arte have framed out,  
Whom some hereafter, healt by Poets rage,  
Perchaunce may matche, but none shall passe (I doubt).  
O Plautus ! yf thou wert alyve agayne,  
That Comedies so fynely dydste endyte ;  
Or Terence thou, that with thy plesaunt brayne  
The hearers mynde on stage dydst much delyght,  
What would you say, syrs, if you should beholde,  
As I have done, the doyngs of this man ?  
No worde at all, to sweare I durst be bolde,  
But burne with teares that which with myrth began ;  
I meane your bookes, by which you gate your name  
To be forgot, you wolde commit to flame.  
Alas ! I wolde, Edwards, more tell thy prayse,  
But at thy name my muse amased stayes "

It is certain, however, that Edwards was dead when Turberville printed his "Epitaphs, Epigrams, Songs and Sonnets" in 1570, because that author has an Epitaph upon him ; and in the same volume

is another poem, subscribed "Tho Twine" (the finisher of Phaer's translation of Virgil) which is of more value, inasmuch as it touches some points of the biography of Edwards, and mentions two of his dramas, "Damon and Pythias" and "Palamon and Alcide" by name. From the following passage in it we may conclude that Edwards died in London —

"His death not I, but all  
good gentle harts doe mone  
O London! though thy grief be great,  
thou didst not mourne alone"

Anthony Wood informs us [Ath Oxon edit Bliss, I 353] that Edwards was first of Corpus Christi College, and afterwards of Christ Church, and this is confirmed by Twine, who exclaims—

"O happie House! O place  
of Corpus Christi, thou  
That plantedst first, & gavste the roote  
to that so brave a bowe,  
And Christ Church which enjoydste  
the fruite more ripe at fill,  
Plunge up a thousand sighes, for griefe  
your trickling teares distill," &c

The subsequent mention of his two dramas also deserves remark, coming, as it does, from a contemporary —

"Thy tender Tunes and Rimes,  
wherein thou woonst to play,  
Eche princely Dame of Court & Towne  
shall beare in minde alway  
Thy Damon and his Friend,  
Arcyte and Palemon,  
With moe full fit for Princes eares,  
though thou from earth art gone,  
Shall still remain in fame," &c

Its printer informs us, that the poems in "The Paradise of Dainty Devices" were "penned by divers learned Gentlemen, and collected together through the travell" of Edwards, who has various poems of his own in the volume, more (according to the copy in our hands) than have been hitherto ascribed to him. Thus "The historie of Damacles and Dionise"—"A yong man of Ægypt and Valerian"—"Zekeuch and his sonne," which are anonymous in other impressions, are assigned to him at length in the edition of 1578. The following couplet, in reply to W. H's lines headed "The frutes of famed frendes," is also attributed to him, and is omitted in other copies of the work. They stand thus —

"If suche false Shippes doe haunte the shoare,  
Strike doune the saile and trust no more

*M Edwards*"

Again, the poem "Being importunate, at the length, he obtaineth," on the same authority is the property of Edwards, and not of M. B., to whom it had been given in 1576 and 1577. In the impression of 1578 it bears this title, "A Dialogue betwene a Gentleman and his Love." How far these ascriptions are to be relied upon is another question; but, at all events, they show that between 1577 and 1578 the printer had seen grounds for making the changes. This fact of itself establishes the importance and interest of the copy of 1578.

Disle, or his editor, pursued a similar course with other authors, when they had reason to believe that the ascriptions in the two first editions were erroneous. We will take an example from Churchyard, whose name is not met with in the editions of 1576 and 1577, but who, according to the edition of 1578, wrote a poem entitled "He persuadeth his friend from the fond effects of love," which is anonymous in other copies: moreover, the subsequent important addition is made to it in the impression of 1578.—

"First count the care and then the cost,  
And marke what fraud in faith is found;  
Then after come and make thy bost,  
And shew some cause why thou art bound.  
For when the wine doth runne full low,  
You shall be faine to drinke the lies,  
And eate the flesh, ful well I know,  
That hath ben blowne by many flies.

"We see, where great devotion is  
The people kneele and kisse the crosse;  
And though we find small fault of this,  
Yet some will gilld a bridles bosse.  
A foole his bable will not change,  
Not for the septer of a king,  
In lovers life is nothing strange,  
For youth delightes none other thing.

*FINIS. Tho. Churchyard."*

To those who are aware that Churchyard began writing in the reign of Edward VI., and that he was a most prolific versifier, it seems strange that Edwards should have omitted to select any piece by him: the same observation may be made upon George Whetstone, whose name appears first in the impression of 1578, at the end of a long poem entitled "Verses written of 20 good precepts, at the request of his especiall good freend and kinsman, M. Robart Cudden, of Grayes Inne." Of Cudden, as a kinsman of Whetstone, we hear on no other authority: the poem itself is much too long to be quoted at length here, but we give the opening:—

"Old friendship binds (though faine I would refuse)  
 In this discourse to please your honest mind,  
 For, trust me frend, the counseling words I use  
 Are rather forst of cause, then come of kind "

After twenty other stanzas it concludes thus —

"*Thinke on thy end* the tyde for none doth waight,  
 Euen so pale death for no mans wil doth stay  
 Then, while thou mavst, thy worldly reckning straight,  
 Least when thou wouldest, Death doth goodwill dismay  
*G Whetstones For mæ nulla faes "*

The "precept" enforced is placed in *Italic* type at the commencement of each stanza. On the evidence afforded by this edition we may, perhaps, assign a poem headed "No pleasure without some payne" to Sir Walter Raleigh, for his initials are placed at the end of it, instead of E S, as they stand in the two earlier impressions. E S is also subscribed to "Of sufferance cometh ease," which in fact appears, on early authority, to belong to Lord Vaux. From Lord Vaux we must, however, take "Beyng asked the occasion of his white head, he aunswereth thus," which is said to belong to W Hunnis. Such also will be the case with a poem entitled "Of the meane estate." The poem, which is anonymous in other editions, headed "No foe to a flatterer," is likewise attributed to Hunnis. He has property also in a poem that has no title, and is given to M B in the impressions of 1576 and 1577, but which is called in the impression of 1578 "He assureth his constancie." The Earl of Oxford, on the same evidence, may claim "Beyng in love he complaneth," and not M B to whom it is elsewhere imputed, while that the initials E O apply to him is proved by their standing E Ox in the copy of 1578. It not unfrequently happens that names and titles are there put at length, which in earlier and later impressions stand only as initials, and on the whole the information as to authorship is much more precise in the copy which we now for the first time bring under notice in any detail. It is impossible, without consuming a much larger space than we can afford, to point out all the important differences we have necessarily contented ourselves with some of the most remarkable

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EGERIA, THE LADY —The Adventures of the Ladie Egeria  
 Containing her miserable bannishment by Duke Lampanus  
 her husbände, through the inducement of Ladie Eldorna,  
 the harlot, and Lord Andromus the Flatterer who for his

perjurie and softe insinuation was by a wonderfull judgement utterly subverted and devoured. The Combat fought by Lord Travenna (with Necto the Slave, in steade of Andromus the Flatterer) obtayning the victorie was afterwards bannished. The grave Letters, wise and sententious Orations of the Counsaile, Judges and others. The bannishment of the Dukes two children. Lastly the Duke himselfe bannished by Pasifer the Flatterer, and Eldorna the harlot: the bloudy murther of Eldorna by her owne bastarde sonne Rastophel, who through their meanes usurped the government: with a wonderfull description of other Flatterers and insolent persons: with many other memorable accidents, contayning wisdom, discretion and pollicie; no lesse renowned then profitable. Published by W. C. Maister of Art.—At London, Printed by Robert Waldegrave. 4to. B. L.

The longest title to a work of the kind that is, perhaps, to be found in our romance literature: it was clearly intended to be a puff of the contents; but however various the materials, the story is full of the grossest improbabilities, and on the whole extremely tedious. It has no date, but we may place it between 1580 and 1590. The word "published," before the initials W. C., are no doubt to be taken in the same sense as "published by I. C." on the title-page of "A poore Knight his Pallace of private Pleasures," which came out in 1579. In both cases W. C. and I. C. must, we think, be held to be the names of the writers, and not merely of the editors of the volumes.

"The Adventures of Lady Egeria" require only a brief notice: they are dedicated by W. C. to Lady Cicely Buckhurst, but without any information as to the author, or as to the origin of his story, which certainly reads without that constraint and use of foreign idioms that sometimes belong to mere translations. At the end is placed a colophon which it is necessary to notice, because it states that it is "the end of the Duches Egeriaes first adventures;" as if the writer, when he printed it, contemplated a continuation, which, if ever published, is not now extant. The probability is that, in spite of the loquacious and descriptive title, the work did not sell, and that no second part was ever called for by Waldegrave, or the public. The running title

throughout is "Lady Egeria to her Adventures" The work extends to sign S 2 We only know of the existence of two copies of it, and it is entirely prose

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- ELIZABETH, QUEEN**—The Poores Lamentation for the Death of our late dread Sovereigne, the high and mightie Princesse Elizabeth, Queene of England, France and Ireland With their Prayers to God for the high and mightie Prince James, by the grace of God King of England, Scotland, France and Ireland, defender of the Faith—Imprinted at London for Thomas Pavier, &c 1603 4to, 6 leaves

This is a unique tract, the existence of which has been long known, but which, we apprehend, has never been critically noticed a brief memorandum regarding it is all that will be deemed necessary The author does not give his name, and we are aware of no clue to it, although the verses are not utterly despicable—as good perhaps as many of the rhyming effusions on the demise of Queen Elizabeth The publisher was probably desirous of putting forth something on the occasion, and employed a ballad-writer of the day to supply him It treats the commencement of Elizabeth's life historically, deriving the materials from ordinary popular sources thus near the opening are the following narrative stanzas—

"In the beginning of Queene Maries raigne  
Her grace at Ashridge at her house did he,  
Sore sicke, God wot, and very full of paine,  
Not like to live but very like to die  
To her in all the hast Queene Mary sent  
To have her brought to her incontinent.

"Three of the Council to that end did ride,  
With twelve score horse-men in their company,  
And every one his weapon at his side,  
To Ashridge posting they in hast did hie  
Yet it was ten a clock within the night  
When they were at the gate for to alight

"Straight to her chamber they in hast did goe,  
And with her grace demaunded for to speake  
Answere was made them, that the cause was so  
That she in bed that time was very weake,  
And did request them stav till the next day,  
Who answered, that the Queene they must obey "

They insist that "alive or dead" she should go with them, and they carry her away early in the morning to the Court, where she was detained fourteen days before Mary would see her. From thence Elizabeth was sent to the Tower, and afterwards to Woodstock. Here the same plain narrative style is continued, the object being to afford information to the two-penny purchasers :—

" During the time that she at Woodstock lay  
With life she often escaped very neere,  
For many ways Stephen Gardiner did assay,  
As in the story it doth plaine appeare,  
To bring that godly Lady to her end  
But God above her Grace did still defend "

This is just such a production as would have been printed as a penny broadside, if it had not been too long. The writer finally consoles himself for the loss of Elizabeth by thinking, that while she has ascended to heaven, such a successor as James I. has ascended the throne : he concludes thus :—

" Then feare the Lord and honour still thy King,  
Joyne all in one the trueth for to defend ;  
Then peace unto our land will plenty bring,  
And all our feeble states shall then amend.  
Then let us all with echoing voices crie,  
The Lord preserve his Royall Majesty !"

ELLIOT, GEORGE.—A very true report of the apprehension and taking of that Arche Papist Edmond Campion, the Pope his right hand, with three other lewd Jesuite priests, and divers other Laie people, most seditious persons of the like sort. Contemning also a controulment of a most untrue former booke, set out by one A. M., *alias* Anthonie Munday, concerning the same, as it is to be proved and justified by George Elliot, one of the ordinary yeomen of her Majesties Chamber, Authour of this booke, and chiefest cause of the finding of the sayd lewde and seditious people, great enemies to God, their loving Prince and Countrie. *Veritas non quærit angulos*.—Imprinted at London at the three Cranes in the Vintree by Thomas Dawson. 1581. 8vo. B. L. 14 leaves.

George Elliot, who puts his name at the end of this tract, complains



in an address "to the Reader" that he had been "very vilely slaundered" by Anthony Munday in the account published of the discovery and capture of Campion and his confederates Munday took all credit to himself in the transaction, whereas Elliot insists that he was the chief means of finding, and consequent apprehending of the Jesuits It is not worth while to enter into the claims of the candidates, but Elliot admits that he came forward very late with his pamphlet, and he makes a merit of having been a Roman Catholic, and of now turning against the friends of his former faith his tract is entirely prose It is remarkable that while Elliot's answer to Munday is dated 1581, Munday's "Discourse," to which it is an answer, has "29th of Janua 1582" upon the title-page—the printer, Edward White, making the new year 1582 begin in January Elliot's answer was of course issued in 1581-2, making the year 1582 commence on the 25th March

ELLIS, G —The Lamentation of the lost Sheepe By G. E  
—London, Printed by W Jaggard dwelling in Barbican  
1605 4to

The only existing copy of this poem, that we know of, wants a page, sign E 3, but the writer has a sheet of the same work which, unluckily, does not supply the deficiency It is entirely of a religious cast, and the versification has so much general excellence as to make it very readable, and even persuasive

The dedication supplies the name of the author, for it is signed G Ellis, which in Catalogues has been interpreted George Ellis, but it may have been any other name beginning with G We have nothing else to guide us, for he left no other work behind him that has survived, and this, as we have said, has reached us only in a mutilated state The dedication is "to Sir Francis Castillon, Knight, a Gentleman Pentonier to his Majesty," who is also addressed in an acrostic By "the lost Sheep" the author means himself, a repentant sinner, and he says near the commencement,—

"[I] humbly come with sorrow-vented hart,  
With blubbered eyes, and hands upreard to heaven,  
To play a poore lamenting Lost Sheepes parte,  
That would weepe streames of bloud to be forgiven,  
So that heavens joyes may not from me be reaven  
But (oh) I feare mine eies are drained drie,  
That, though I would, inough I cannot crie "

Farther on he ascribes his sinfulness to—

“ Ill Companie, the cause of many woes,  
The sugred baite that hideth poysoned hooke,  
The rock unseene that shipwrackt soules ore-throwes,  
The weeping Crocodile that kils with look,  
The Siren that can never vertue brooke,  
The readiest step to ruine and decay,  
Graces confounder, and hels nearest waile.”

After 81 numbered stanzas the author winds up thus :—

“ I sing not I of wanton love-sick laies,  
Of tickling toies to feede fantastick cares;  
My Muse respects no glozing tatling praise:  
A guilty conscience this sad passion bears,  
My straying from my Lord hath brought these tears.  
My sinne-sick soule, with sorrow al besprent,  
Lamenting thus a wretched life mispent,

Finis.

*Omnem crede diem tibi diluxisse supremum.*”

There is an air of sincerity throughout, and we are inclined to think that Ellis was not hypocritically, though poetically, repentant.

ELVIDEN, EDMUND.—The most excellent and plesant Metaphoricall Historie of Pesistratus and Catanea. Set forth this present yeare by Edm. Elviden Gentleman.—Imprinted at London by Henry Bynneman. *Cum privilegio.* n. d. B. L. 8vo. 95 leaves.

Although “ this present year ” is mentioned on the title-page, no date is to be found in any part of the volume : it may, however, be fixed about 1570, and in 1569 the same author printed a work called *The Closet of Counsellis* (see the next Art.). The dedication of the poem before us is to the Earl of Oxford, Lord Great Chamberlain of England, to whom Elviden offers “ this present rude and grosse conceite, wherin I have, to my slender abilitie, bestowed the fruits of my willing labour.” In the same spirit he requests the Reader “ to accept this my simple indavour, and it shall be the redy way to incourage a gros conceit to somewhat better fertility;” adding that his work “ requyreth rather the judgement of the gentle, than the prayse of the slaunderous, or sentence of the capcious.” “ The Argument ” of the poem follows, but in his endeavour to be concise, the author has hardly rendered himself intelligible :—

" In Grecian soyle two brothers born there is  
 They father have, Agenetos, whose blis  
 In happie tyme the children had attande  
 The father died and valiant sons remaunde.  
 The eldest sonne, he Kenedoxus hight,  
 The other namde Pesistratus they fight  
 With auncient foes, who, Tetimetians calde,  
 Were (cariffs al) to martial brothers thralde  
 And, conquest got, the brothers fal to strife  
 For spoile of foes, wheron ech seekes the life  
 (In pointed place) of other to suppressse  
 Pesistrate conquerour departs, and in distresse  
 He brother leaves, whose fatal wound, he thought,  
 With cursed blade his cruel hand had wrought  
 Wheron into Italian partes he flies,  
 And wel retande, a seemely Ladie spies,  
 Whom, loving long, the jovfull man at last  
 His Ladies love attande, his dollors past  
 From ruling roome then Kenedox deprive  
 In native soile, to Tarent towne arive,  
 Where brother was of treason he accusde  
 The lovers both, and Champion not refusde,  
 In combat fought the Kenedox was slaine,  
 And lovers thus were rid from former paine  
 Then, Champion dead, was Pesistrate exild  
 From Ladies sight, whose chaunged robes beguild  
 His foes despight then proclamation made  
 That Pesistrate to proper soile should vade,  
 He there arive, preparde a valiant hoste,  
 Wherewith returnde into Italian coast,  
 He slew the fo in open chalengde fight,  
 That erst had wrought the troubled man such spight,  
 And Lady wooonne, he tooke hur to his mate,  
 And livde at ease, and dyde in happie state "

This extract, of course, is not a fair specimen of the author's talents as a versifier, and we shall select a passage from the body of his production, which is terminated by a colophon in Bynneman's secretary-type — "Imprinted at London by Henry Binneman, dwelling in Knighttrider streate at the Signe of the Mermaid," his device occupying the last page The poem, some part of which is allegorical, is rather arbitrarily divided into six unequal parts, and in the course of it several love-letters, which pass between the hero and the heroine, are inserted these are not drawn out unnecessarily, but most of the speeches are of tedious length, and the story moves slowly and heavily, the more so on account of the author's laborious versification, which, excepting in the instance of one song, is without any variety Precipater, brother to Catanea, slays Antropos, a traitor, in single combat, and the author thus describes the consequences —

" Wheron with strained loftie voice  
     the people movde such cries,  
 That through their hie conceived joyes  
     they shakt, I thinke, the skies

And now the lovers were so glad,  
     as though their lives renewd  
 Their happy state with heavenly joyes  
     and pleasures were indude  
 But little deemed Pesistrate  
     the riddance of his paine  
 To come by death of Kenedox,  
     his brother that was slaine.  
 Wheron they cravde to see the face  
     of viliant him, that so  
 Had saved their lives, and maintaind truth,  
     and vanquished the foe.  
 And when, his helmet laide aside,  
     the lovers sawe to be  
 Precipater, and people vewd,  
     and knew that it was hee,  
 O ! how the people vaunst his fame,  
     and joyed to see their Lorde  
 So valiant Knight, and yelded prayse  
     to him with one accorde  
 As though their voices would have raise  
     the man from mortal case  
 To hiest heavens for his desert  
     amongst the Gods to place.  
 And so the lovers joyd in hart,  
     requiting endlesse thanks  
 For his abundant courtesie,  
     and manly martial pranks ;  
 That it doth farre excel my power  
     to paint in proper wise,  
 I therefore yeeld it to conceit  
     of eche man to devise."

The cant phrase, therefore, of all poverty-stricken penmen, "which can better be imagined than described," is of ancient origin in English. There is one point deserving note in this poem, which may aid in fixing its date : a song written by Pesistratus is introduced on sign. C, and in the margin we are told that it is "To the tune of Damon and Pythias." This alludes to a song of the same measure in Edwards's *Play of Damon and Pythias*, which must have been written and acted before 1566, although it was not printed until 1571. Pesistratus was a much better knight than poet, or he never would have gained the hand of Catanea : his song runs thus :—

" Oh, heavie hart dismaid !  
     oh, stomacke stuff with paine !  
 Oh, woful wight ! oh, cursd wretch !  
     why shouldst thou not complaine ?  
 Art thou in pleasant state,  
     or hast thou cause to joy ?  
 No, no, thy fates are frounst in feares .  
     come, death, and ridde my ceasles any.  
 " Oh, cruel carelesse wretch !  
     doest thou deserve thy life,

Since thou thy gentle brothers breast  
 hast pearst with cursed knife ?  
 What, meanest thou to live ?  
 and wilt thou lite enjoy ?  
 No, no, thy fates are frounst in feares  
 come, death, and ridde my ceasles anoy

“ You fatal sisters all,  
 you twisters teare my threede  
 With fatall knife my fatal knott  
 to share in hast proceede ,  
 For I, unhappie wretch,  
 am cleane exilde from jov,  
 And live in woes, in griefes and feares  
 come, death, and ridde my ceasles anoy ”

As far as research has yet extended, the present is the only existing copy of “*Pesistratus and Catanea*” Of the personal history of the author nothing whatever has been collected

ELVIDEN, EDMOND —The Closet of Counsell, containing the advice of divers wyse Philosophers, touchinge sundry morall matters, in Poesies, Preceptes, Proverbes and Parables, translated and collected out of divers authors into Englishe verse by Edmond Elviden Gent Whereunto is anexed a pithy and pleasant discription of the abuses and vanities of the worlde 1569 —Impiynted at London in Fleetstreet, at the signe of the Saint John Evangeliste, by Thomas Colwell 8vo B L

The date of the publication of this rather wearisome work is, as we imagine, anterior to that of the preceding article, and it is by a different printer Bynneman, however, who put “*Pesistratus and Catanea*” into type, printed a new impression of “*The Closet of Counsell*” in 1573 It was therefore acceptable to readers of the day

The dedication is to the author’s nephew, for whom perhaps the “*Poesies, Preceptes, Proverbes and Parables*” were collected, and although Elviden in his address “to the Reader,” apologises for his “worke, barbarous, rude and unpolished,” he seems to have ransacked Plato, Pythagoras, Socrates, Seneca, Plutarch, &c for materials, which fill the first 77 folios of his book We then arrive at “A pithy and pleasante discription of the Abbusions and Vanities of the Worlde,” which is a very prosy affair, though in verse it is certainly

not "pithy" for it occupies 40 pages; and it is not "pleasant," in as much as it is more remarkable for "dullness than delight." There is not a syllable to render it applicable to the state of manners or society of the time. In one place Elviden says,

" Views therefore from the top to toe  
of every such degree,  
And wisely ponder of the same,  
and thou shalt plainly see,  
That in conclusion each and all  
is bent to care and payne,  
And yet doth tende to no good ende,  
but frustrate and in vayne."

It terminates thus, which, being the conclusion, is certainly the most welcome part of the book.

" Who therfore gladly would receave  
the happy life and time,  
Must in his mortall race avoyde  
the motions unto crime :  
Regarding each thing in this vale,  
as I have said before,  
To be but frustrate, vayne and fonde,  
no better, nor no more.  
For mortall trace a passage is  
unto another life,  
Which is not mortall, but devoyde  
of foolish mortall strife.  
And therfore, he that willingly  
would other life attayne,  
Must seeke for to reforme this life,  
because it is but vayne "

It is saying more for the patience than for the poetry of the age, when such tedious common-places went through at least two distinct impressions in four years.

ELYOT, SIR THOMAS.—Pasquyll the Playne. Anno M. D. XL.—[Colophon] Londini in ædibus Thomæ Bertheleti typis impress. *Cum privilegio ad imprimendum solum.* Anno M. D. XL. 8vo. B. L. 22 leaves.

We have never seen any earlier edition of this semi-serious argument on the subject of loquacity and silence, but it was first published in 1533: a supposed edition in 1539 is in fact only the impression of 1540, but the work must have been popular. It is in the form of a dialogue between Pasquill, Gnatho and Harpocrates, and it is introduced by an epistle "to the gentile reders" by Sir Thomas Elyot, who explains

what the characters are, and afterwards deprecates the censures of "venemous tungenes and overthwart wittes" The dress of Gnatho as described by Pasquil is worth quoting —

"A cappe full of aglettes and bottions' This longe estrige fether doeth wonderly well the tūrie of the cappe towrned downe afore, like a pentise, hath a marvailous good grace, but this longe gowne, with stratte sleeves, is a *non sequitur*, and lette you to flee, and than your fethers shal stande you in no stede, and soo, moughte you happen to be combred, yf ye shulde come in to a stoure"

This contradiction in Gnatho's dress is equally contradicted in its accompaniments, for Pasquil detects two books about him, and they appear to be copies of the New Testament and of Chaucer's tale of "Troilus and Chreseid" Here we may remark that the whole tract has a decidedly protestant tendency, and that the conversation between the three is conducted with the most perfect freedom among other things Pasquil is thus made to speak against confession — "Wenest thou that I was never confessed? Yes, I have tolde a tale to a friar, or this tyme, with a grote in my hande, and have been assoyled forthwith without any farder rehersall, where, if a pore man had tolde halfe so moch, he should have been made equall with the divell"

Pasquil swears continually by St John, St Paul, and other saints, while Harpocrates indulges in similar asseverations, and several times invokes the Saviour from Gnatho such exclamations might be expected The question discussed is, when men ought, and when they ought not to speak, Gnatho beginning with a quotation on the point from Æschylus He handles the matter so well that Pasquil admits that Gnatho, while dressed otherwise like an extreme fop, deserves also to wear a doctor's gown We may cite as a specimen the following curious picture of the manners of the time

"In olde tyme men used to occupy the mornynge in deepe and subtile studies, and in counsailes concerninge the commune weal, and other matters of great importance In lyke wise, than to here controversies and gyve judgements And if they had any causes of theyr owne, than to treat of them, and that didde they not without great consyderation, procedynge bothe of naturall rayson, and also counsaile of phisyke And after dīner they refreshed theyr wittes eyther with instrumentes of musyke, or withe redinge, or heringe some pleasant story, or beholdinge some thynge delectable and honeste And after theyr dīner was digested, than eyther they exercysed them selves in rydinge, runnyng on fote, or shotynge, or other lyke pastyme, or went with theyr hawkes to se a fight at the ryver, or would se their grehoundes course the hare, or the dere, whiche they didde as well to recreate theyr wittes, as also to get them good appetite But, lo! nowe all this is tourned to a newe fascion, God helpe ye! the world is almost at an ende, for after noone is tourned to fore noone, vertue into vyce, vice into vertu, devocion into hypocrisie, and in some places menne say, fayth is tourned to herisyse"

Gnatho is the advocate of talking and Harpocrates of silence, while

Pasquil agrees with neither, and throughout is very plain-spoken in his severe remarks: in fact, in some places the dialogue assumes the character of a prose satire. After his two companions have left him, Pasquil, who is represented as an old talking statue in the streets of Rome, concludes in these terms:—

“Nowe, whan these two felowes comme to theyr maister, they wyl tell al that they have hard of me: it maketh no matter, for I have sayd nothyng but by the way of advertisement, without reprochyng of any one person, wherewith no good man hath any cause to take any displeasure. And he that doth, by that whyche is spoken he is soone spied to what parte he leaneth. Judge what men lyst, my thought shall be free.”

The whole is extremely amusing, and the argument sometimes so subtle that Gnatho hardly seems to understand it: neither he nor Harpocrates are convinced, but soliloquizing Pasquil is left in possession of the field—or rather of the street.

ENGLAND'S HOPE.—Englands Hope against Irish Hate. *Sint Mæcenates et non deerunt Marones*.—At London, Printed by W. W. for Thomas Hayes. 1600. 4to. 14 leaves.

This poem has, we believe, never before been heard of, but it is of little merit. At the end only are placed the initials J. G. E., the last being probably put for Esquire, so that the writer appears not to have been himself very proud of his performance. “The Epistle Dedicatorie” is addressed to nobody and signed by nobody, and in it the author recommends his reader “not to measure the matter by the man, nor proportion the worth of my labour with the unworthiness of my selfe,” which is saying about the same thing twice over, although hardly worth saying once. J. G. E. especially attacks Tyrone, but also the Irish generally, as well as the Spaniards, in this and similar verses:—

“But if the sinnewes of their strong assaultes  
The just revenger have in sunder crackt,  
If so their huge Armados in the vaults  
Of vast Oceans kingdome have been wrackt,  
Leaving the world to descant on their faults:  
If all their boasting threatens away were blowne,  
And they suppress, then why not now Terone?”

The whole is in the same stanza, and each stanza separated from its fellows by a line across the page. The author afterwards describes what he calls the “Traitor Passant,” the “Traitor Regardant,” the “Traitor Couchant,” and the “Traitor Rampant,” and asks,



"But if Throckmorton, Campion and the rest,  
 With those their deadly sinnes in number doubling,  
 All agents to the triple wreathed Beast,  
 With plodding feete our spring of gladnes troubling,  
 Fell in their owne mudd errours groveling,  
 If their blood paceing tracts were quickly knowne,  
 And they supplanted, Why not then Terone?"

Many of the stanzas terminate with this inquiry. He praises Walter Earl of Essex, Lord Grey of Wilton, (Spenser's Patron), Sir Henry Sidney and Sir W Fitzwilliam, who in 1600 were all dead, but had they been alive, it is not likely that they would have been very anxious for J G E's laudation.

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ENGLISH-WOMEN, HABITS OF — *Ornatus Muliebris Anglicanus*, or the severall Habits of English Women from the Nobilitie to the contry Woman, as they are in these times. Wincseslaus Hollar, Bohemus, fecit Londoni. A. 1640. Cum privilegio Regis. 4to. 27 leaves.

The first leaf is a plain engraved title-page as above, after which come twenty-six most exquisitely engraved copper plates, representing the female dresses of all classes in the reign of Charles I. They are all but the last numbered at the corner, and upon each (excepting the third, seventh, thirteenth, and twenty-third) is the name of the artist, who might well be proud of his performance. The first, third, thirteenth, and twenty-third, are without dates, and eighth and fourteenth are dated 1638, the fourth, fifth, sixth, seventh, tenth, eleventh, and twelfth, are dated 1639, and the remainder 1640. The difference in the character of every face, and the individuality of the representations, seem to establish that most of them were from the life, beginning with Queen Henrietta Maria.

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ESSEX, EARL OF — A True Coppie of a Discourse written by a Gentleman employed in the late Voyage of Spaine and Portingale. Sent to his particular friend, and by him published, for the better satisfaction of all such, as haaving been seduced by particular report, haue entred into

concepts tending to the discredit of the enterprise, and Actors in the same.—At London Printed for Thomas Woodcock dwelling in Paules Churchyard, at the signe of the blacke Beare. 1589. 4to. B. L. 31 *leaves*.

The chief interest of this very rare tract depends upon the Earl of Essex, and upon his concern in the Expedition to Spain and Portugal in 1589, under Sir Francis Drake and Sir John Norris. However, it adverts to the whole undertaking from its commencement to its termination, and the object, as the title-page explains, was to justify it, and to show, by its results, that it had much tended to the glory and advantage of England, as well as to the renown of all the leaders concerned in it. It was evidently founded upon official documents and information, brought forward to remove the prevailing impression against the undertaking and its issue. It deserves notice that the word "particular" in connection with "report" on the title-page was probably a misprint, and in an old hand-writing it has been altered, in the copy before us, (the only one we have been able to examine) to *partiall*, which is most likely what was intended.

An address "To the Reader" states that this "report of the late voyage into Spaine and Portingall" had been nearly four months in the hands of the party who put it forth, placed there by his near friend, a gentleman who had been employed in the enterprise, who had desired him "to reserve it to himself." He had nevertheless disobeyed the injunction, in order to remove the opinion some held of the action, and to show how much honour the nation had gained by it.

The writer sums up what had been accomplished in the outset in these terms:—"In this short time of our adventure wee haue wonne a Towne by *escalade*, battred and assaulted another, overthrowen a mightie Princes power in the field, landed our Armie in three severall places of his kingdom, marched seaven daies in the hart of his Countrey, lyen three nights in the Suburbes of his principall Citie, beaten his forces into the gates thereof, and possessed two of his frontier Forts."

He first gives the highest possible character to Sir John Norris as a soldier, and to Sir Francis Drake as a sailor, and then goes over all the details from the landing of the troops at the Groyne on 20th April, 1589, to the return of the expedition in the beginning of July; and he takes care to make the most of everything that tells in favour of the English. The Earl of Essex, his brother Walter

Devereux, Sir Roger Williams, Sir Philip Butler, and Sir Edward Wingfield (having escaped from England, to the Queen's vehement displeasure, a circumstance not mentioned by this writer) did not join the fleet until after it had quitted the Groyne, but the Earl afterwards always led the vanguard, in company with Sir Roger Williams, by consent of the Generals. In the account of the affair at Peniche nothing is said of the killing of a man by Essex single handed, as stated in some advices. The troops came to Lisbon on 25th May, and the Earl of Essex chased the enemy, who made a sally, "even to the gates of the high Towne." Meanwhile Drake made himself master of Cascais, and thither the English army marched, and here it was that the Earl of Essex sent his challenge to meet any equal singly, or six, eight, ten, or more on each side, in order to decide the victory.

On 6th June the Earl, "upon receipt of letters from her Majestie," took his departure for England. The great sickness of the troops followed soon afterwards, and the particulars, when Essex was gone, are unimportant and uninteresting. The forces under Norris returned to Plymouth on the 2nd July, where he found Drake and nearly all the Queen's ships.

The pamphlet is a very able one, and in the latter part of it the writer dwells at large upon the triumphs that had been accomplished by a comparatively small force, and illustrates his subject by various references and examples. Nearer the close there is a mention of the railing of Martin Marprelate, and an enlargement upon the happiness and security of England, in spite of the efforts of all her enemies. The only point on which the author indulges a complaint relates to the small estimate in which the military profession was held—"But it is true (he says) that no man shall be a Prophet in his countrey, and for my owne part, I will lay aside my armes, till that profession shall have more reputation, and live with my friends in the countrey, attending either some more fortunate time to use them, or some other good occasion to make me forget them."

The date at the end is—"From London the 30 of August 1589," so that if it be true that the person who caused the tract to be printed had had it nearly four months in his hands before he sent it to press, it could not have been published until the latter end of December.

Stow in his *Chronicle* (edit 1605, p 1261) gives all the details of the shipping, their names, commanders, &c, but is silent respecting the disobedient resolution of the Earl of Essex to escape from court and join in the enterprise.

EVANS, LEWIS.—The Castle of Christianitie, detecting the long erring estate as well of the Romaine Church, as of the Byshop of Rome: together with the defence of the Catholique Faith: Set forth by Lewys Evens. [Texts from Eccl. 21, Hieron ad Paulum &c.]—Imprinted at London by Henry Denham. 8vo. B. L. 88 *leaves*.

Lewis Evans was the author of a sprightly, but satirical ballad entitled "How to wyve well," which was printed by Owen Rogers about the year 1560 or 1561. It is preserved in a unique broadside, and opens thus:—

"Wher wyving some mislike,  
And women muche displease,  
The women frowarde be,  
And fewe men can them please."

Thence he proceeds to enlarge upon the consequences of marrying a Shrew, and after twenty four-line stanzas he ends with this piece of good advice:—

"You maydens al, that wives do mind  
In time to come to be,  
Endever your selfe that eche of you  
A faythfull wyfe may be."

The work before us is of a far different character—sombre and severe—but, as a sort of intermediate production, we may mention Lewis Evans's translation of "The fyrste two Satars or Poyses of Orace," entered by Thomas Cobwell, the printer, in 1564-5, the second only of which, as far as we know, came from the press: if, as is most likely, the "first satire" was also published, it has not come down to our day. The translator was a Schoolmaster, and from the dedication of his "Castle of Christianitie" to the Queen (at what precise date it was written has not been ascertained) we learn that he had been a refugee on account of his adherence to the Roman Catholic religion, but by "her Majestys great clemency" had been allowed to return to England on becoming a convert to the Protestant faith. To it is added an Epistle "to his loving friends" whom he had abandoned in faith, and who, he feared, would now abandon him in friendship. He tells them that his duty to God, to the Queen, and to his country, had required him "to renounce obstinacie, to knowledge the right way, and to bid defiance to idolatrie." He goes on:—"I have therefore in this treatise, though not eloquently, yet faithfully, brought forth reason, autho-

ritie and Scripture, and that to defende the Catholike fayth, and to chase away the smoke of hell, the mist of Antichrist, and the false, long-mayntayned merchandise of Satan ”

This must of course have been written after 1565, when he was in Antwerp, and just as violent an assailant of the opposite side of the question, and the colophon, at the end of the work before us, settles the year when Lewis Evans (upon what, if any, inducement does not appear) came to his senses on the subject of religion, for it is in these terms, “Seene and allowed, according to the order appoynted Anno 1568.” The “order appointed” related to the due licensing of works of controversial divinity, and it was obviously necessary to be careful as to what Evans might write, for in 1565 he had printed abroad “The betraying of the beastliness of Heretics,” and in 1570 published in England a small work entitled “The hatefull hypocrisy and rebellion of Romish Prelates.” (Ath Oxon I. 411, edit Bliss) He seems to have been equally violent and virulent on both sides, but in general, in the work in our hands, as it appeared at a middle date, so it took a middle course, and in some places was not so furious as such a convert might be expected to have been. It is not necessary for us to enter into an examination of his “Castle of Christianitie,” which was clearly intended to propitiate persons in authority, and which handles the usual topics without any novelty in argument, or peculiarity in style. It is not at all certain that Lewis Evans did not ultimately revert to Popery and die a Roman Catholic, but it could not be of much importance to anybody, but himself, to what party so versatile and volatile a person ultimately adhered.

EVANS, THOMAS —Oedipus Three Cantoes Wherein is contained 1 His unfortunate Infancy 2 His execrable Actions. 3 His lamentable End. By T. E Bach Art Cantab. *Oedipus sum, non Davus* —London, Printed by Nicholas Okes. 1615 12mo 39 leaves

It is possible, as there is no bookseller's name on the title-page, that this production was not printed for sale. It is, however, dedicated and subscribed at length to “Mr John Clapham Esquire, one of the Sixe Clarkes of the Chauncerie,” and in a preliminary address, “savouring much of the academy,” the author says that it is his “first child, but

not the heyre of all the fathers wit: there is some laid up to enrich a second brother, to keepe it from accustomed dishonesty, when I shall put it to shift into the world, yet if this prove a grieve to the parent, I will instantly be divorc't from Thalia, and make myself happy in the progeny from a better stocke." Probably the divorce from Thalia, *a mensâ et thoro*, took place, as we hear of no second offspring.

A general "argument" to the three Cantos precedes the first Canto in these lines:—

"Oracles counceild to preserve, a sonne  
Exposed is to death, reserv'd by chance,  
Doth all that to him's destin'd to be done.  
In Father's bloud he steepes his impious lance,  
Partakes incestuous sweetes through ignorance.  
Untill, truth knowne, he teares out both his eyes,  
So killes his mother, and by lightning dies."

Each canto contains about six hundred lines, rhyming alternately, and sometimes flowing with ease, but without any originality of invention. The whole story is thus summarily wound up: the author is speaking of the last meeting between blind Œdipus and Jocasta:—

"So having all the office of his eye  
Discharg'd by th' other foure, his guidlesse feet  
Are usher'd by his hands; when suddenly,  
His wife, his mother, both in one, him meets.  
Son, husband (cries she) would not both, or neither,  
My wombes *Primitiæ*, my beds second Lord!  
Why turnst thou hence thy hollow circles? whither  
Those rings without their jewels? hold this sword.  
Looke on my bosome with the eyes of thought;  
Lend thou the hand and I will lend the sight:  
My death thou mayst, that hast a fathers wrought.  
Strike thou but home thou canst not strike but right.  
Why dost thou stay? Am I not guilty too?  
Then beare not all the punishment alone;  
Some of't is mine; on me mine owne bestow:  
A heavy burden parted seemeth none.  
Oh! I conjure thee by these lamps extinguisht,  
By all the wrongs and rights that we have done,  
By this wombe lastly, which hath not distinguisht  
Her love betwixt a husband and a sonne.  
Ore-come at length he strikes with one full blow:  
Her life it selfe to a long flight betakes.  
He wanders thence, secur'd in dangers now,  
Made lesse already then fate lesse can make.  
Long liv'd he so, till heaven compassion tooke:  
Revenge herselfe saw too much satisfied.  
Jove with unwonted thunder-bolt him strooke,  
Into a heape of peacefull ashes dried.  
His sonnes both killing warres, his daughters fate,  
To following huskind Writers I commit:  
My Popinjay is lesson'd not to prate,  
Where many words may argue little wit."

This specimen shows that the author is not very strict in his observance of the exactness of rhyme, and other parts of his poem tend to the decided conviction that it was never meant that he should arrive at immortality by the road over Parnassus

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EVORDANUS —The first and second part of the History of the famous Euordanus Prince of Denmark With the strange Aduentures of Iago, Prince of Saxome. And both theyr severall fortunes in Loue —At London, Printed by J R for R B and are to be sold in Paules Church-yard at the signe of the Sun 1605. 4to B L.

An English romance which has never been examined although the "first and second part" are mentioned on the title-page, the only copy hitherto discovered concludes at the end of the "first part" It is certainly not a translation, but in various respects an imitation of the style of Robert Greene it professes to have been derived from the Chronicles of Denmark, but by whom is not stated, and we apprehend cannot now be ascertained It may be a question how far the success of Shakespeare's "Hamlet," in 1602, 1603 and 1604, may have led writers of fiction to pretend to have resorted to similar sources

Correct geography is not affected to be observed, for Mayence is represented as the capital of Denmark, Flanders is stated to be part of the same kingdom, and Dantzic one of its chief cities The heroine is supposed to be the daughter of the King of France with whom Prince Edward of England falls in love, and he obtains the prize at a tournament where the lady is thus described.

"Emilia, sitting amongst the rest seemed like Cinthia placed amongst the lesser starres, being in the fulnes of her power or like Diana following her chase thorow the woods and launes, accompanied with her traine of Nymphs, whose paine in pursute had raised in her Alablaster cheeks a lively vermilion die So seemed the beautifull Princesse, having in her well proportioned face the lovely rose and lilly striving for maisterdome"

It cannot be worth while to enter here into a story so commenced Evordanus and Iago are of about the same age, and in their youth have been instructed not only in their own language, but, what is unusual, in Greek and Latin The two young Princes require to be knighted in order that they may draw a magic sword from its scabbard, but the Duke of Saxony objects to comply with their request on account of their youth —

"All which could not cause them to desist from their sute, but still more earnestlie they craved the same, alleaging many sundry examples of those who at younger yeares had inured themselves to as great labours; as Reynaldo at the age of fifteene yeares, stealing from his father's Court, went into Palestina to the Christian Armie, where, under great Godfry of Bullen, he obtained to be the chiefe scourge of the Sarasins, and without whom it had been impossible to have wonne the holy Citty of Jerusalem."

The above passage occurs near the end of Chapter XX, which is the last of the first part of the Romance. The author elsewhere shows that he had some acquaintance with Italian literature: as for instance where, following Dante, he observes, "in misery there is no greater grieve than to call to minde forepassed pleasure." (*Inf. Canto V.*)

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EUPHUES SHADOW.—Euphues Shadow, the Battaile of the Sences. Wherein youthful folly is set downe in his right figure, and vaine fancies are proved to produce many offences. Hereunto is annexed the Deafe mans Dialogue, contayning Philamis and Athanatos: fit for all sortes to peruse, and the better sorte to practice. By T. L. Gent. —London, Printed by Abell Jeffes, for John Busbie, and are to be sould at his Shop in Paules Churchyard, neere to the West doore of Paules. 1592. 4to. B. L. 50 *leaves*.

It seems to us so uncertain whether this production was by Thomas Lodge, or by Robert Greene, that we have preferred to place it under its own title. Our belief is that it was by Greene, but that his own name having been so often before the public, and Lodge having, precisely at this period, taken a long voyage with Cavendish (or Candish), Greene, for the sake of variety, thought fit to publish "Euphues Shadow" as the work of his poetical contemporary. It is in all respects identical with the style of Greene; and if Lodge really wrote it, it was an intentional and successful imitation: all Greene's peculiarities, for which in or before 1592 he had obtained celebrity, are here to be abundantly noted.

In his dedication to Viscount Fitzwaters, Greene tells his patron that Lodge had left this tract behind him for publication; and such may have been the fact; but he at the same time informs the "Gentlemen Readers," that he had already "put forth so many of his own labours" that they might be weary of his name: this statement tends to con-



firm the notion that he resorted to the expedient of palming "Euphues Shadow" upon Lodge, who was absent and could not contradict him, and who, if he had been then actually resident in England, would not have had much reason to complain that so popular an author as Robert Greene had paid him the compliment. Until some further evidence is produced, and we know not from whence it is to come, it must remain undecided whether the tract be by one or by the other. Greene was determined that his instrumentality in the matter, whatever his share may have been, should not be imputed to any other person, and therefore subscribed the dedication with the addition of the county from which he was known to have come—"Rob Greene *Norfolciensis*." In the year of the appearance of the tract under consideration, Greene said of himself, "I neede not make long discourse of my parentes, who for their gravitie and honest life is well knowne and esteemed amongst their neighbors, namely in the Cittie of Norwich, where I was bred and borne" (*Repentance*, 1592). He professed to Lord Fitzwaters that Lodge, "in his last letters," had enjoined him to print "Euphues Shadow," but it is more than doubtful whether Lodge did write, or could have written, to Greene in the interval since his sailing with Cavendish, and the whole affair reads more like a pretext than a reality. However, in our day it is a matter of little consequence, and certain it is that there is nothing in the production itself that should have made Lodge very anxious to own it. On the other hand, if the publication were a failure, Greene by this expedient had avoided all responsibility, and the more positive he represented Lodge in his directions to have "Euphues Shadow" printed, the more Greene shifted any weight from his own shoulders.

After the address "to the Gentlemen Readers," the story, such as it is, commences, but the few and common-place incidents are not worth detailing, and the language, we feel assured, was the language of Greene, with precisely his thoughts, his images and his modes of expression. The sort of epistle from "Philautus to his sonnes living at the Court," with which the piece commences, is exactly like Greene's composition, and it serves to introduce certainly one of the dullest performances of the period, as if Greene, having written it, was unwilling to avow it, while his necessities drove him to the sale of it, not under his own name, but under that of a poet with whom he was known to have been acquainted. The artificial style in which this and other pieces of the kind were composed, was excellently ridiculed at this date by R. W., in his "Martin-Marsixtus," 1592, where he exclaims,—

"Fie upon this wit! thus affecting to be famous they become notorious \* \* \* and when with shame they see their follie, they are faine to put on a *Mourning Garment* and crie *Farewell*. If any man be of a dainty and curious eare, I shall desire him to repayre to those authors: every man hath not a pearle-mint, a fish-mint, nor a bird-mint in his braine: all are not licensed to create new stones, new fowles, new serpents, and to coyne new creatures."

Here we see Greene's "Mourning Garment," 1590, and his "Farewell to Folly," 1591, distinctly mentioned; but it was not in those, so much as in others, that he resorted to his invention, and, for the sake of apt similes, imputed to pearls, fishes, birds and beasts, properties which they did not possess.

Three small productions in rhyme are interspersed, but of as little merit as the prose, and it is evident that the whole was put together under that sort of pecuniary pressure to which Greene and his associates were constantly exposed. The lines run smoothly enough, as if by a practised versifier, but though words are abundant, thoughts are deficient, and the following is the only specimen at all worth quoting; it is headed,—

"THE EPITAPH OF EURIMONE.

"Heere lies ingravde, in prime of tender age,  
Eurimone, too pearlesse in disdaine;  
Whose proud contempt no reason might asswage,  
Till Love, to quite all wronged lovers paine,  
Bereft her wits, when as her friend was gone,  
Who now lyes tombed in this marble stone.

"Let Ladies learne her lewdnes to eschew,  
And whilst they live in freedome of delight,  
To take remorse, and lovers sorrowes rew,  
For why contempt is answered with dispiight:  
Remembering still this sentence sage and ould,  
Who will not yonge, they may not when they would."

We have seldom read a more disappointing production, considering that two such names as Greene and Lodge were connected with it. It is, we think, unworthy of either, and we notice it chiefly on account of its extreme rarity: only two copies (one of them imperfect) have been preserved. It was Nash's opinion (expressed in his "Strange Newes," 1593, sign. L 4) that Greene "came oftener in print than men of judgment allowed of;" and it was some feeling of this kind, that perhaps induced Greene to father "Euphues Shadow" upon Lodge: still, it may have been Lodge's production after all.

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FAIREFAX, EDWARD — Godfrey of Bulloigne, or the Recoverie of Ierusalem Done into English Heroicall verse by Edward Fairefax Gent — Imprinted at London by An Hatfield for J. Jaggard and M. Lownes. 1600. folio 200 leaves

This is the earliest translation of the whole of Tasso's *Gerusalemme Liberata* into English, although Richard Carew published a version of the first five Cantos in 1594, [See CAREW, RICHARD, *ante*, p. 105] Fairefax accomplished his undertaking with more spirit and elegance than fidelity, for he was too much in the habit of adding thoughts and lines of his own, though generally consistent with the tone of the original. Thus in the sixth book we read the following stanza —

“That kept she secret if Clorinda hard  
Her make complaints, or secretly lament,  
To other cause her sorrow she refard  
Matter enough she had of discontent  
Like as the bird that, having close imbard  
Her tender young ones in the springing bent,  
To draw the searcher further from her nest,  
Cries and complains most where she needeth least”

The last four lines, which are of course an allusion to the habits of the lapwing, so often employed in our poetry about that time, are not found in Tasso. It is known that Spenser imitated Tasso, especially in the two exquisite stanzas in Book II Canto 12 of “the Fairy Queen,” commencing—

“The joyous birds shrouded in cheerful shade”

Fairefax availed himself of Spenser, as will be evident from the subsequent quotation from the sixteenth book —

“The joyous birds, hid under greenewood shade,  
Sung merrie notes on every branch and bow,  
The winde (that in the leaves and waters plaid)  
With murmur sweete, now sung, and whistled now,  
Ceased the birds, the winde loud answere made,  
And while they sung it rumbled soft and low  
Thus, were it happe or cunning, chance or art,  
The winde in this strange musicke bore his part”

Chaucer, however, had preceded them both in some beautiful stanzas in his *Assemble of Foules* beginning,

“On every bough the byrdes herde I synge  
With uoyce of aungel in her ermony”

and afterwards,

“Therwith a wynde, unneth it myght be lesse,  
Made in the leves grene a noyse softe,  
Accordant to the foules songe on lofte”

As a specimen of Fairefax's peculiar felicity, which in many places makes his translation read like an original poem, we may quote his first stanza of the 19th Canto :—

“ Now death, or feare, or care to save their lives  
From their forsaken walles the Pagans chace :  
Yet neither force, nor feare, nor wisdom drives  
The constant knight, Argantes, from his place :  
Alone against ten thousand foes he strives,  
Yet dreedlesse, doubtlesse, carelesse seem'd his face.  
Not death, not danger, but disgrace he feares,  
And still unconquer'd, though oreset, appeares.”

He is sometimes guilty, especially towards the close of his undertaking, of tautology, where he wished to eke out a line. Thus in one place (Canto 20), he says that the armour of the warriors

“ Gairst the sunne beames smild, flamed, sparkled, shone.”

In another stanza of the same Canto, likening the rapid motion of Rinaldo's sword to the tongue of a serpent:—

“ To moove three toongs as a fierce serpent showes,  
Which rolles the one she hath swift, speedie, quicke ”

A third instance occurs in the same division of the work, where Tasso is adverting to the alteration in Soliman from courage to feare—

“ But so doth heaven mens harts turne, alter, change.”

Fairefax was certainly a very fastidious and dissatisfied translator, and copies of his version exist, by which it is found that the first stanza was three times “ turned, altered, changed :” it not unfrequently happens that what Fairefax considered the improved rendering is pasted over the one which he first adopted. It may be worth while to insert all three for the purpose of comparison. In the copy before us, the first stanza is given as originally printed, thus :—

“ The sacred armies and the godly knight,  
That the great sepulcher of Christ did free  
I sing : much wrought his valour and foresight,  
And in that glorious war much suffred hee.  
In vaine gaunst him did Hell oppose her might ;  
In vaine the Turks and Morians armed bee  
His soldiers wilde (to braules and mutines prest)  
Reduced he to peace, so heav'n him blest.”

The slip sometimes found pasted over the above stanza contains the following alterations :—

“ I sing the warre made in the Holy land,  
And the great Chiefe that Christs great tombe did free.

Much wrought he with his wit, much with his hand,  
 Much in that brave atchievement suffred hee  
 In vaine doth hell that man of God withstand,  
 In vaine the woorlds great Princes armed bee ,  
     For heav'n him favour'd, and he brought againe  
 Under one standard all his scatt'red frame”

It should seem, however, that Fairefax was so little content with either of these experiments, that he had the first two pages reprinted, (only one copy with the reprinted leaf seems at present known, and is now before us) and then he altered not only the first stanza but “the Argument” which precedes it They there run as follows —

“ *The Argument*

“ God sends his angell to Tortosa downe  
 Godfrey to counsell calls the Christian Peeres,  
 Where all the Lords and Princes of renowne  
 Chuse him their General he straight appeeies  
 Mustring his royall hoast, and in that stowne  
 Sends them to Sion, and their harts upcheeres  
     The aged tyrant, Judaies land that guides,  
 In feale and trouble to resist provides

“ I sing the sacred armies and the knight  
 That Christs great tombe enfranchis'd and set free  
 Much wrought he by his witte, much by his might,  
 Much in that glorious conquest suffred hee  
 Hell hundred him in vaine, in vaine to fight  
 Asias and Affricks people armed bee ,  
     Heav'n favourd him his lords and knights misgone  
 Under his Ensigne he reduc'd in one”

It may perhaps be thought that Fairefax did not improve as he proceeded his fourth line is verbatim from Carew, and in others the resemblance is very close The whole work is dedicated “To her High Majesty,” in four six-line stanzas, to which is added an explanation of “The Allegorie of the Poem”

FALKLAND, VISCOUNT —A Sermon preached at Ashby De-la-zouch &c at the Funerall of the truely noble and vertuous Lady Elizabeth Stanley &c. and late wife to Henrie Earle of Huntingdon &c. The 9 of February Anno Dom 1633. By T F —London, Printed by W I. for T P. 1633. 4to. 24 leaves

This funeral tribute is preceded by the following —

*"An Epitaph upon the excellent Countesse of Huntingdon.*

"The chiefe perfections of both Sexes joynd  
 With neithers vice nor vanity combin'd ;  
 Of this our age the wonder, love and care,  
 The example of the following and dispane :  
 Such beauty that from all hearts love must flow :  
 Such majesty as none durst tell her so :  
 A wisdom of so large and potent sway  
 Romes Senate might have wisht, her Conclave may :  
 Which did to earthly thoughts so seldome bow,  
 Alive She scarce was lesse in heaven then now :  
 So voyd of the least pride, to her alone  
 These radiant excellencies seem'd unknowne.  
 Such one there was ; but let thy grief appeare,  
 Reader, there is not : Huntingdon hes here.  
 By him who saies what he saw,  
 FALKLAND."

A fine portrait by John Payne, dated 1635, is inserted after the title-page of the Sermon, in the copy at Bridgewater House. In 1640, Lord Falkland contributed six lines to the *Lachrymæ Musarum* on the death of Lord Hastings.

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FAUSTUS, DOCTOR.—The Historie of the damnable Life and deserved Death of Doctor John Faustus. Newly printed ; and in convenient places imperfect matter amended, according to the true Copie printed at Frankford ; and translated into English by P. R. Gent.—Printed at London, for Edward Wright ; and are to be sold at the Signe of the Bible in Giltspur-street without Newgate. 1648. 4to. B. L. 40 leaves.

This is the tract upon which Marlowe founded his "tragical History of D. Faustus," which was entered on the Stationers' books in 1588, but the earliest mention of it in Henslowe's Diary (p. 42) is 30th Sept. 1594: the old manager there calls it "Docter Fostose," and enters his amount of the receipts at £3. 12s. It was, no doubt, then a revival with additions, and the first known copy of the drama in 1604 differs most materially from subsequent impressions: there is an edition of 1609 in the public library at Hamburgh, of which no bibliographer has taken notice.

An impression of the tract, dated 1592, is in existence, and the following is the title-page of it: it was subsequently verbally copied, but the initials of the translator were varied (as we see above) from

P F to P R —“The Historie of the damnable life and deserved death of Doctor John Faustus, Newly imprinted and in conuenient places imperfect matters amended according to the true Copie printed at Franckfort, and translated into English by P F Gent Seene and allowed —Imprinted at London by Thomas Orwin &c 1592 ” These terms show that even that was not the first impression of it, although it is the most ancient extant How often it was reprinted between 1592 and 1648 it is impossible to state Marlowe’s tragedy went through the press at least five times in that interval, and on the title-page of our copy of the tract in 1648 is the identical wood-cut used for the later editions of that drama it represents Faustus in a magic circle with wand and book, and outside the circle the devil on his knees

Of course it is not necessary here to quote any specimens, but it may be noticed that in the modern reprints one chapter is omitted, so that the total number is LXIII instead of LXII The chapter omitted is LX, and is thus headed —“Another complaint of Doctor Faustus,” and it follows Chap LIX, which is entitled “How Doctor Faustus complained that he should in his lusty time and youthfull yeares dye so miserably ” The omitted chapter consists entirely of a speech by Faustus, and at the end of it we read, “Herewith poore Faustus was [so] sorrowfully troubled, that he could not speake his mind any further ”

The whole story consists of three parts, but the numbering of the chapters in our copy is continued from beginning to end thus Chap XVII is headed, “Here followeth the second part of Doctor Faustus his life and practises, untill his end ” However, it does not carry us to “his end,” for the last chapter of the second part, numbered XXVIII, is this —“How Faustus was asked a question concerning Thunder ” Chap XXIX is preceded by the following heading —“The third and last [part] of Doctor Faustus his merry conceits, shewing after what sort he practised Necromancy in the Courts of great Princes and lastly of his fearfull and pittfull end ” This third part consists of 34 chapters, and the whole terminates with these words —“that wish I to every Christian heart, and God’s Name to be glorified, Amen Fms ” Who P F of 1592, or P R of 1648, may have been we have no information

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FENNE, THOMAS —Fennes Frutes, which worke is deuoued into three seuerall parts ; The first, A Dialogue betweene

Fame and the Scholler, no lesse pleasant than pithie : wherein is decyphered the propertie of Temperance, the mutabilitie of Honor, the inconstancie of Fortune, the vn-certaintie of Life, and the reward of aspiring mindes : prooued both by the examples of sundrie Princes, and sayings of worthy Philosophers. The second, intreateth of the lamentable ruines which attend on Warre : also, what politique Stratagemes haue been vsed in times past : necessarie for these our dangerous daies. The third, that it is not requisite to deriue our pedegree from the vnfaithfull Troians, who were chiefe causes of their owne destruction : whereunto is added Hecubaes mishaps, discoursed by way of apparition.—*Qui nucium esse vult, nucem frangat, oportet.*—Imprinted at London for Richard Oliffe : and are to be sold at his shop in Paules Churchyard, at the signe of the Crane. 1590. 4to. B. L. 115 leaves.

Nothing seems to be known of this author, (nor indeed of his work) who subscribes the dedication "to the worshipfull Robert Spencer, Esquire, sonne and heire to the right worshipfull Sir John Spencer, Knight," Thomas Fenne, excepting that he leads us to suppose that he was in the church : "convenient leasure (he observes), and vacant times alwaies at will, are not commonly incident to my coate;" but nevertheless he sets out with telling his patron that he wrote chiefly "for the shunning of blameable idleness." He is extremely fond of displaying his reading by pedantic allusions, and perhaps was a school-master. The dedication is followed by a remarkable, and, as far as we recollect, unprecedented species of acrostic on *Robertus Spencer*, in which there are two lines to every letter of the name.

An address "to the Reader" contains nothing new, but a new word, where Fenne apologises for the fare he supplies, stating that "the cates themselves be as daintie and *neweltie* as the best, thogh not so well dressed by the unskilfulnesse of the cooke."

The work is prose as far as fo. 91, after which begins a narrative poem on the siege and fall of Troy, under the title of "Hecubaes Mishaps." This forms the fourth and last portion of the volume, as stated in the title-page, but it is preceded by a prose relation of "the ruinous fall of stately Troy." It is to be remarked that the materials for all



that relates to Troy, prose and verse, are professedly derived from Dares Phrygius and Dictys Cretensis, not one syllable being said about Homer. The whole of the prose portion of the work is very tedious, but here and there scraps of Latin verse are introduced which are not badly rendered into English: thus Ovid's *En ego non paucis quondam munitus amicis*, &c. is translated—

“Behold, how many friends were piest,  
while wealth did me support,  
And golden gale did drive my saile,  
so long would they resort,  
But when both windes and seas did rage,  
and fortune frowned grimme,  
My friends soone left me in the floods,  
to sinke or els to swimme”

These lines are from the first part of the work, the “Dialogue betweene Fame and a Scholler,” on all the chief duties of life, a very rambling production, crowded with classical allusions and quotations: it is succeeded by a discourse on “the miserable calamities of ruinous warre,” illustrated by the quarrels of Alexander’s successors, the destruction of Carthage, and the fall of Troy. What immediately precedes the poem of “Hecuba’s Mishaps,” is an exhortation to Englishmen not to “challenge their genealogie of the Trojans,” but to derive themselves from the Greeks: near the end the author observes, “divers learned men are of this opinion, by studious seeking out of the workes of ancient historiographers, that the Greekes, when first their cities became populous, waxing rich and puissant, after they knew the cunning art of sailing, first of al other people found out this Ile, naming it Olbion, which in Greeke is happie, for the abundance of thinges necessarie that they founde there”

We subjoin a few extracts from the fourth division of the work, which was unknown to Ritson and others, although entirely in verse, and is thus headed—“Hecubaes Mishaps. Expressed by way of apparition, touching the manifolde miseries, wonderfull calamities, and lamentable chances that happened to her unfortunate selfe, sometime Queene of stately Troy.” The author falls asleep in a “silent grove” early one morning, and dreams that he sees Queen Hecuba weeping, wailing and tearing her hair, who, after being somewhat tranquillized, tells the author the origin of the siege of Troy, the progress of the enterprise and its fatal issue, following solely, as was before remarked, the romantic narratives of Dictys and Dares. The following is the account Fenne gives of the death of Hector

"And there amongst the rest he had a noble Grecian slaine,  
 Whose armour all was beaten golde, which pray he went to gaine,  
 And drew him up upon his steede, and rode forth of the throng,  
 And for his better ease his sheld upon his back he flong,  
 While he did spoyle him of his weedes, carelesse of any wight.  
 His naked breast unarmed then Achilles had in sight,  
 How he was busie, and therefore, from covert where he lay,  
 By stealing steppes behinde his backe he tooke the ready way ;  
 And suddenly with fatal speare, ere that he could adwert,  
 He unawares with furie great thrust Hector to the heart.  
 Thus died he thorowe avance whom thousands could not kill,  
 Untill his wilfull foolishnesse himselfe did fondly spill.\* \* \*  
 But now Achilles overcrowd him whom he fearde before,  
 Wherefore he stabde him thorowly that he might live no more.  
 I saw, I saw how Hector lay as dead as any stone,  
 And yet the tyrant would not leave, but mighty blowes layd on ;  
 For if my sonne had been alive, and armed for to fight,  
 Achilles durst not come in place, nor once be seene in sight ;  
 But when by chance my naked sonne Achilles launce had payde,  
 The eager Greeke to lay on lode was nothing then afraide."

Hecuba afterwards describes the mode in which Achilles "for four days' space," dragged the body of Hector round the walls of Troy ; and here the author uses a strange epithet, which in its place is not very intelligible :

"And thus did still for four days space, even in his parents sight,  
 To work our wo, for well he wist he could not Hector spight ;  
 Who then was dead, whose gaping jawes the durt and gravill fild,  
 Whose whighish skyn the muddy mire with filthy blots had hild."

Perhaps we are to take "whighish" in the sense of pale or whey-coloured, in the same manner that Shakespeare in *Macbeth* (Act V. sc. 2) calls a pale soldier "whey-face." We not unfrequently meet in *Fenne* with an expression the familiarity of which is ludicrous : thus when Hecuba sent a messenger to the tent of Achilles regarding Polixena, she says that he—

"Presently with joy  
 Besturd his stumps, and was right glad my daughter was not coy."

Farther on we find a curious passage, corresponding with a celebrated one in "*Henry VI. Part 3*," (Act V. sc. 6) regarding which several parallels have been pointed out, (Shakespeare, 1858, Vol. V. pp. 227, 355). Shakespeare's well-known words, slightly altered from "*The True Tragedy of Richard Duke of York*," are these—

"If any spark of life be yet remaining,  
 Down, down to hell, and say I sent thee thither."

In *Fenne's* "*Hucuba's Mishaps*," we have the subsequent lines, speaking of the death of Deiphobus :

"Wherefore commend me to his ghost, and truly to him tell  
 That I, for his offences vile, did send thy soule to hell."

It might possibly be expected that in this poem we should find something like the original of the portion of the Player's speech in "Hamlet," (Act II sc 2), where, among other points, relating the manner of the death of Priam, he says,

"But with the whiff and wind of his fell sword  
The unnerved father falls,"

but we meet no passage at all parallel to it The fate of Priam is thus briefly related by Fenne —

"And therewithall the spitefull Greeke from sacred place did draw  
My noble mate by haire of head, contrary to all law,  
And through the bloud of his slaine sonne the aged man he drew,  
And right before our sacred Gods my husband deare he slew  
With fatal blade before my face he piercede his tender side,  
That right against the Gods themselves my loving husband dide"

Near the close of the poem, the ghost of Hecuba is joined by that of her old husband, who tells several stories to prove the impossibility of resisting the decrees of destiny he also urges the folly of lamenting what is past remedy, employing a word of which the writer is so fond that he inserts it again just afterwards

"Tis past with us and remedies, wherfore no longer mourn."

Not very consistently with what Fenne has contended in a previous part of his book, he makes Priam rejoice that the race of the Trojans is yet preserved in England.

"The people that inhabit there, and in the Iland dwell,  
Doe fetch their pedigree from Troy, each Nation knowes it well "

but although "each nation knows it well," Fenne adds, what does not come very properly from the mouth of Priam, viz that it is

"A homely brag for Englishmen, to them a foul disgrace,  
To graft themselves on such a stock as was the Trojan race"

In the end the author wakes himself from his dream by weeping at the woeful tale he had heard, and the ensuing couplet suddenly and summarily winds up the whole —

"And therwithall I tooke my pen to note what fancie vewde,  
And orderly did set it downe Loe, thus I doe conclude"

The book is so rare, only two or three copies being known, that it has hitherto escaped examination by poetical antiquaries

FENNOR, WILLIAM.—The Compter's Commonwealth, or a Voiage made to an Internall Iland long since discovered by many Captaines, Seafaring-men, Gentlemen, Marchants, and other Tradesmen: But the conditions, natures, and qualities of the people there inhabiting, and of those that trafficke with them, were never so truly expressed, or lively set foorth as By William Fennor, his Majesties Servant.—London, Printed by Edward Griffin for George Gibbes, and are to be sold at his shoppe in Pauls Churchyard at the signe of the Floure-de-luce. 1617. 4to. 46 leaves.

This writer is not to be confounded with Richard Vennard, who was the author of "England's Joy," who styled himself of Lincoln's Inn, but who, according to the testimony of William Fennor, in the work before us, died in the Compter. This is a curious fragment of biography, which occurs on p. 64:—

"And that the world may know this is no fiction of mine owne invention that I have related, I will tell the name of him that did this, who was one Mr. Venard (that went by the name of *Englands Joy*) that afterward died heere in misery, plagued by the keepers, being more guilty of his death then his cruell adversaries; for after hee began to tell them of that they were loath to heare of, they thrust him into the Hole, being in winter, where, lying without a bedde, he caught such an extreame cold in his legges, that it was not long before he departed this life."

We shall hereafter (under Vennard, Richard) introduce a notice of his autobiography, in which he relates a few curious particulars regarding himself. The above quotation from W. Fennor's tract is ushered in by a story, which we need not repeat, very unfavourable to the jailors of the Compter, against whom William Fennor wrote, and not, as he admits, without fear of similar treatment.

He seems to have been originally a Waterman, and he may, as one of the King's bargemen, have obtained the title of "his Majesty's Servant." It was he who had the celebrated theatrical contention with Taylor, of the same occupation. It is, however, to be observed that Fennor delivered some speeches before James I., his Queen, Prince Charles and Princess Elizabeth, which were printed in 1616 under the title of "Fennor's Descriptions:" by this means, as a sort of public performer, he may have obtained the distinction we have mentioned. He is celebrated by name, with many others,

in S Sheppard's "Times Displayed in Six Sestiads," 1646, where he is not spoken of as then dead, and he had published two additional pieces in 1642 and 1643 His "Compter's Commonwealth" must have been popular, and another edition of it came out in 1629, but with a different title-page

On this subject Thomas Nash's ironical praise of the Compter, in his "Strange Newes," 1592 (sign I), will not be out of place, it is in his usual amusing strain —

"Heare what I say a gentleman is never throughly entred into credit till he hath beene there, and that Poet or novice, be hee what he will, ought to suspect his wit, and remaine halfe in doubt that it is not authentically, till it hath beene seene and allowed in unthrifts consistory *Grande doloris ingenium* ' Let fooles dwell in no stronger houses than their fathers built them, but I protest I should never have writt passion well, or beene a piece of a poet, if I had not arriv'd in those quarters Trace the gullantest outhes, and bravest revellers about towne, in all the by-paths of their expence, and you shall infallibly finde, that once in their life time they have visited that melancholy habitation Come, come, if you goe to the sound truth of it, there is no place of the earth like it to make a man wise Cambridge and Oxford may stand under the elbowe of it I vow, if I had a sonne, I would sooner send him to one of the Counters to learne lawe, than to the Innes of Court or Chancery "

This is far superior, both in style and spirit, to anything Fennor could pretend to write, and nearly all that he tells us is seriously to warn young men from courses that might bring them to prison His descriptions read like exaggerations in many places, but he professes to paint only what he had himself witnessed in the three portions into which the prison is divided—the Master's side, the Knights' ward, and the Hole He early enumerates several authors who have written to expose the practices of cheats and impostors, including Robert Greene, Luke Hutton, and Thomas Dekker the latter was living at the time, and upon him Fennor bestows extraordinary commendation The author addresses a person who offers to make to him some remarkable revelations —

"Why, sir, sayd I, there is a booke called *Greenes Ghost haunts Cony-catchers*, another called *Lege demaine*, and *The Blache Dog of Newgate*, but the most wittiest, elegantest and eloquentest peece (Master Dekkers, the true heire of Apollo composed) called *The Bell-man of London*, have already set forth the vices of the time so vively, that it is impossible the Anchor of any other mans braine can sound the sea of a more deepe and dreadful mischeefe "

The author is so anxious that his name should be connected with the work, that, like some others, he not only puts it at the beginning, but at the end of his book, as well as subscribing the dedication "To

all casheered Captaines, and others their inferior officers, heedless and headless young Gentlemen," &c. A translated couplet is at the back of the title-page, and there is another scrap of rhyme, in seven lines, at the end of Chap. II., but of no value in any point of view.

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FENTON, GEOFFREY.—Certaine Tragicall Discourses written oute of Frenche and Latin, by Geffraie Fenton, no lesse profitable then pleasaunt, and of like necessitie to al degrees that take pleasure in antiquities or forreine reportes. *Mon heur viendra*.—Imprinted at London in Flete-strete nere to Sainct Dunstons Church by Thomas Marshe. Anno Domini 1567. 4to. B. L. 317 leaves.

Our principal object is not to review this well known, though rather uncommon book, according to Warton "the most capital miscellany of its kind," (H. E. P. iv. 309, 8vo), but to introduce a short poem by Fenton, in his own autograph, which has fallen into our hands. He was a voluminous author in prose and verse, yet Ritson omitted to insert his name. He seems in the outset of his career to have supported himself by letters, and to have met with troubles and disappointments, such as are referred to in the following stanzas, written when his affairs were not as prosperous as they seem afterwards to have become :—

"My selly barke, thatt many yeere hath ronn  
In sondery seas, a wether beaten courss,  
And seldom yet cold find the waie to shunn  
Those froward gales wch blowe from yll to wors,  
Twene rockes and sands of late did harbor take,  
And there, God knowth, a hard escape did make.

"Her broaken sayles, worne owte with many flawes,  
Could scarcely holde the wind that gave her waie,  
And bothe her syds, made weake with many blowes,  
By subtill streames suckt in her last decaye :  
The stemm, and all that to her strength did tend,  
Weare brought by foarce unto the storme to bend.

"Oh subtill state that mortall man lives in !  
Our tyme so shorte makes vaine that present hope  
Which feeds our minds a setteled hiff to winn,  
Wherein like men we doe in darkenes groape.  
Then, selly barke, that hast theis perrills past,  
Betyer thy self, and strike thy sayles at last.

*Geff. Fenton."*

This production must have been written before Fenton obtained patronage, and the office of Clerk of the Privy Council in Ireland. His "Tragicall Discourses" appear to have been his earliest work, and he dedicates it to Lady Mary Sidney in a long epistle, in which he expresses his obligations to "the house whereof you tooke your begynnynge." He was at this time resident in Paris, from whence he dates on 22nd June, 1567. The next we hear of him is in 1569, when he printed a "Discourse of the Civile Warres and late Troubles in France," which he inscribed to Sir Henry Sidney. His "Disputation at Sorbonne," from the Latin, came out in 1571, and "Monophylo," from the Italian, in 1572, dedicated to Lady Hobby. In 1574 appeared his "Form of Christian Policy," from the French, which he inscribed to Lord Bughley, but perhaps he did not until long subsequently obtain his office (in which we find him in 1584), because his Translation of Guicciardini (upon which he was engaged in 1572, and which he then called his "great work") was published in 1579, and two years earlier his "Golden Epistles," from Guevara, had made their appearance. In short, he seems to have been a most industrious translator, and to have merited the reward he ultimately received.

The book before us was unknown to Ames and to several of our earlier bibliographers. Ritson, in one of his works, mentions the edition of 1579, but he could hardly have seen even that impression of the book without discovering that Fenton was entitled to a place, which he did not find, in his "Bibliographia Poetica." Besides several pieces of verse in the last novel of the volume, there are two pages at the close of the tale of Perillo and Carmosyna, consisting of an Epitaph on their tomb. In the whole there are thirteen well-told stories in Fenton's "Tragicall Discourses," the short titles of which it may be worth while here to subjoin.

1 The Gentleman of Sienna 2 Livio and Camilla 3 A young Lady of Milan 4 The Albanoyse Captain 5 Young Gentleman of Milan 6 The Villany of an Abbot 7 The Countess of Celant 8 The Drowning of Julia 9 The Lady of Chabrye 10 The Love of Luchin 11 The Widows Cruelty 12. Perillo and Carmosyna 13 Dom Diego and Genivera.

Each tale is preceded by an Argument containing a summary of the incidents, and the last two pages are occupied by "The Table," giving the titles of the several stories.

It should be mentioned that some Commendatory poems follow Fenton's dedication to Lady Mary Sidney they are by "Sir John

Conway, Knight;" "Carmen Hexametrum" signed "Finis M. H.," a page of long couplets by George Turberville; and nine six-line stanzas by Peter Beverley; which last was the versifier of the story of Ariodante and Geneura, from Ariosto, printed without date, but entered on the Stationers' books in 1565-6, under the almost unrecognizable title of the "tragicall and pleasante history Arounde Jenevor, the doughter unto the Kyng of Skottes." (Stat. Reg. Shakesp. Soc. edit. I. 140.) It is remarkable, that Ritson includes all the above commendatory poems in his Bibl. Poet. without notice of Fenton's own undoubted claim to a place in that valuable, but necessarily very imperfect work.

FEYLDE, THOMAS.—A contrauersye bytwene a loue and a Jaye.—[Colophon] Imprynted at London in Fletestrete at the sygne of the Sonne by Wynkyn de Worde. 4to.

Nobody seems to have been aware that there must have been two impressions of this production, both by Wynkyn de Worde. The exemplar, formerly in the possession of Heber, now before us, differs materially from that particularised by Dibdin (Typ. Ant. II. 336), who asserted also that the "author had escaped Ritson." This is a mistake: see his Bibl. Poet. p. 55. The colophon in both editions is not quite the same, as may be seen on comparison.

The author's "Prologue" is at the back of the title-page, which represents a man and a jay in conversation: here he mentions and applauds Chancer, Gower, Lydgate, and "yonge Stehen Hawse," who was then dead, as we may imagine, prematurely:—

"Chancer, floure of rethoryke eloquence,  
Compyled bokes pleasaunt and mervayllous.  
After hym noble Gower, experte in scyence,  
Wrote moralytees harde and delycyous:  
But Lydgates workes are fruytefull and sentencious:  
Who of his bokes hathe redde the fyne,  
He wyll hym call a famous rethorycyne

"Yonge Steuen Hawse, whose soule god pardon,  
Treated of loue," &c.

It appears that the author, Thomas Feylde, is in love with a lady whom he no farther designates than by her initials A. B., and the following is part of a passionate apostrophe to Nature regarding her:—

"Alas! o nature,  
Why dyd ye fygure



So favre a creature  
 Of flesshe and bone,  
 Excepte that she  
 To loue would plye,  
 And haue pyte  
 On her true man ?”

The Jay, rather impertinently, expostulates with him at some length, but without much effect —

“Thoughe nature moue,  
 And bydde the loue,  
 Yet wysdome wolde proue,  
 Or it be hore,  
 Whan fortune sowie  
 Dothe on the lowre,  
 Thou getest an ore  
 In cocke lorels bote ”

This we take to be the oldest printed mention of that celebrated publication The Jay enumerates many pairs of unfortunate lovers, which the author (calling himself *Amator*) answers by a similar assemblage of happy pairs, containing a curious list of romances in which they figured he says—

“Thus am I wrapped,  
 And in wo ymbelapped,  
 Suche loue hath me trapped  
 Without ony cure  
 Syr Trystram the good  
 For his lemman Isoude  
 More sorowe neuer bode,  
 Than I do endure

Lamwell and Lamaroke,  
 Gawayne and Launcelotte,  
 Gaiathe and Craddocke,  
 With the table rounde ,  
 Syr Beuys, syr Eglamoure,  
 Syr Terrv, syr Tryamoure,  
 In more greuous doloure  
 Was neuer in bounde ”

The Jay in reply abuses womankind for falsehood and treachery, alleging that by their flatteries they lead men “into a fooles paradise,” but, as may be supposed, all in vain The poem concludes with “Lenvoye of the auctoure,” in three seven-line stanzas, of which we extract the last, where he mentions himself by his inverted initials, and informs us that A B were the first letters of his lady’s name —

“Who lyketh thy sentence and pondereth it right,  
 Coniectynge well in his remembraunce,  
 Knowe may he truely that by a lady bryght  
 Thou was compyled by pastymes pleasaunce  
 Suche great unkyndnesse whiche caused varj aūce,

Was shewed to a louer called F T  
Her name also begynneth with A. B.

"Thus endeth the treatyse of the louer and a Jaye lately compyled by me Thomas Feylde."

He was also author of another poem called "The Complaynte of a Louers Lyfe," printed by Wynkyn de Worde, which thus opens —

"In maye when Flora, the fresshe lusty quene,  
The soyle hath clad in grene red and whyght,  
And Phebus gan to shede his stremes shene,  
Amyd the bole with all the bernes bryght," &c.

It is by no means so meritorious a composition as the "Louer and a Jay," and in some parts it reads like a translation from the French, which it probably was, judging from the employment in it of various foreign words.

FIELD, THEOPHILUS.—An Italians dead bodie, stucke with English Flowers. Elegies on the death of Sir Oratio Pallavicino. — London Printed by Thomas Creede for Andrew Wise, and are to be sold at his shop in Powles Church-yard. 1600. 4to. 15 *leaves*.

The editor of this hitherto unrecorded book was Theophilus Field, the son of John Field, the puritanical divine, Rector of Cripplegate Church, who was buried there, according to the Registers, on the 26th March, 1587, and who left behind him a large family, of whom Theophilus and Nathaniel, obtained distinction in very different ways; Theophilus, as successively Bishop of Llandaff and Hereford, and Nathaniel (or Nathan) as an actor, and as the author of two excellent comedies. Theophilus Field was born 22nd Jan. 1574, so that he was in his 26th year when he superintended the publication of these funeral poems on Sir Horatio Pallavicino, under the quaint title of "An Italian's dead bodie, stuck with English Flowers." Of these "flowers" he contributed several, besides a dedicatory epistle in verse to the knight's widow; but we do not so much advert to them on this account, as because Bishop Hall, then a young man, having been born in the same year as Field, also added to the general stock some verses to Lady Pallavicino, and an Epitaph upon her husband.

What claims Sir Horatio had to any of these, excepting that he was

a very rich man, who had been concerned in loans and advances to the State, we know not, nor do the lines inform us, but Hall thus commences what he calls ' Certaine verses written and sent, in way of comfort, to her Ladiship '—

' If those salt showers that your sad eyes have shed  
Have quencht the flame your grieve hath kindled,  
Madame, my words shall not be spent in vaine,  
To serve for winde to chase that mournfull raine."

This seems rather a lame beginning, when, for the sake of the rhyme as well as the measure, the word "kindled" must be taken as a single syllable that, however, was not unprecedented, and he goes on,

" Thus farre your losse hath striven with your grieve,  
Whether each piteous eye should deeme the chiefe,  
Whiles both your grieve doth make your loss the more,  
And your great losse doth cause your grieve so sore  
Both grieve and losse doo willing partners finde  
In every eye, and every feeling minde "

Then he likens Lady Pallavicino, with no great novelty of imagination, to a turtle-dove that deplores its mate, and tells her

" Those silly birds, whom nature hope demes,  
May die of grieve because their fellow dies  
But on this hope our drouping hart should rest,  
That mangre death their parted soules are blest ;  
That their swift course that Gole doth sooner gaine,  
Wherto ere long our slow steps shall attaine :  
Some few short yeaeres your following mee shall spend,  
Then shall you both meete in a happie end "

In the penultimate line ought we not to read "your following him ?" Hall then reminds the widow that

" We all are Pilgrims to our common shies,  
And who is nearest to this home of clay  
May find the worsor speed, and further way . "

What he means by the next couplet it is not easy to understand

" And as I gesse, unlesse our Artists fame,  
England is nearer heaven of the twaine "

At all events he assures Lady Pallavicino

" There is your home, where now your knight doth bide,  
Resting by many a Saint and Angels side  
Walke on in grace, and grieve your selfe no more,  
That your so loved mate is gone before  
*To Hall Imman Coll*"

The Epitaph upon Sir Horatio is no improvement upon the verses to his Lady, and Hall seems to have been puzzled what topic to select ; but he refers to the foreign extraction of the Knight, and darkly

hints that he was a Protestant, and on that account had come to England. We may add, that in 1600 Creede printed, and Wise published a series of Latin verses called, *Album, seu Nigrum Amicorum*, on the death of Sir H. Pallavicino.

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FLECKNOE, RICHARD.—*Euterpe Revived, or Epigramme made at several times in the years 1672, 1673 & 1674, on persons of the greatest honour and quality, most of them now living. In III Books.*—Printed at London, and are to be sold by the Booksellers of London and Westminster. n.d. 8vo. 52 leaves.

This was probably published for the author, who in a short preface rather boastfully says that he has introduced no names but those of persons "I have the honour to know and to be known unto." The dedication of the first book is in six lines "to his Majesty;" and then commence the Epigrams for 1673, nearly all, if not all, of which had previously appeared. The second book is addressed to the Duke of York, but "the third book of miscellany Epigrams" has no prefix of the kind. These we might presume were last written, viz. in 1674; but one of them, addressed in a strain of extravagant eulogium to Dryden, had been published in Flecknoe's "Epigrams of all Sorts," 1670. It begins:

"Dryden, the Muses darling and delight,  
Than whom none ever flew a braver flight," &c.

Dryden, as is well known, printed his satire on Shadwell called "MacFlecknoe," in 1682. Another remarkable Epigram is that upon Richard Burbadge the famous Actor: the lines are these.

"THE PRAISES OF RICHARD BURBADGE.

"Who did appear so gracefully on the Stage,  
He was the admir'd example of the age,  
And so observ'd all your dramatic laws,  
He ne'er went off the Stage but with applause;  
Who his spectators and his auditors  
Led in such silent chains of eyes and ears  
As none, while he on the stage his part did play  
Had power to speak, or look another way;  
Who a delightful Proteus was, and could  
Transform himself into what shape he would;  
And of an excellent orator had all,  
In voice and gesture, we delightful call;  
Who was the soul of the stage, and we may say  
Twas only he gave life unto a play,

Which was but dead, as 'twas by the author writ,  
 Till he by action animated it  
 And finally he did on the Stage appear  
 Beauty to the eye, and music to the ear  
 Such, even the nicest critics must allow,  
 Burbadge was once, and such Charles Hart is now " .

Flecknoe had said very much the same in prose ten years before, viz, in his "Short Discourse of the English Stage," 1664, but he could only have spoken by hearsay, as Burbadge died in 1619. Hart, to whom the above lines are addressed, was an actor before the Restoration, but he could only have known Burbadge by tradition. Nevertheless the above criticism is worth extraction.

The last page of the volume before us is entitled "L'Envoÿe," where the author declares his intention, having reached an advanced age, to leave off writing, and to retire into solitude. He nevertheless afterwards produced his *Sports of Wit*, 1675.

FLECKNOE, RICHARD — A Treatise of the Sports of Wit *Omne tulit punctum quia miscuit utile dulci*. Printed for the Author 1675 — Inquire for them at Simon Neals, &c. 8vo. 30 leaves.

This was probably Flecknoe's last production. It is dedicated by him "To all fair and virtuous Ladies," and a brief preface is followed by "The occasion of writing this Treatise," where he tells us that it contains an account of the mode in which the Duchess of Lorraine and the Princess and Mademoiselle de Beauvois entertained themselves and their friends at Bersell, near Brussels, in the spring of 1650, when Flecknoe was present, and assisted in "the Sports of Wit" there enjoyed. It includes a description of the amusements, under the various heads of "Oracles," "Dreams," "Lotteries," "Wonders," "Wishes," "Gypsies," "The Mountebank and his Farce," "Questions," "Love in his Infancy," a pastoral, "The play of Loves Kingdom," "The Mask or Opera," The French drama of *Laura Persecutée*, and "Proverbs." These are succeeded by "additional Epigrams of the year 1674." None of the pieces have much to recommend them, but they contain some curious information respecting past-times of the kind, which the author states were first brought into France from Italy by Katherine de Medicis, from France were intro-

duced into England by Sir Philip Sidney and Fulke Greville, were continued until the breaking out of the Civil War, were then banished by the Puritans, and subsequently re-established by Charles II.

Among the "questions" acted was the following—"Which of these two Damsels' lives the Knight should soonest save (in imminent danger of death) hers whom he loved, and she not him; or hers who loved him, he not her?" This is precisely the Question upon which Samuel Daniel printed a poem in 1601, occasioned probably by the acting of it at that date before Queen Elizabeth. Flecknoe informs us that his *Love's Kingdom* (first printed in 1654, under the title of *Love's Dominion*) was written and acted at Bersell in 1650. After the Restoration it was brought upon the public stage in London, but without success, "for (says the author) the times were too vicious, and it too virtuous for them, who looked on virtue as a reprehension, and not a divertisement."

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FLEMING, ABRAHAM. — The Bucolikes of Publius Virgilius Maro, with Alphabetically annotations upon proper names of Gods, Goddesses, men, women, hills, fountaines, cities, townes and villages, &c. orderly placed in the margin. Drawne out into plaine and familiar Englishe, verse for verse, by Abraham Fleming, Student. The page following declareth the contents of the Booke. Seene and allowed. —Imprinted at London by John Charlewood for Thomas Woodcocke dwelling in Poules Churchyard, at the signe of the blacke Beare. 1575. 4to. B. L. 26 leaves.

In noticing this very rare edition of a rare book, we are bound in the first place to correct an error into which we fell upwards of forty years ago, when (Poet. Decam. I. 109, &c.) we spoke of Abraham Fleming's translation of Virgil's *Bucolics*, as if it were, like his version of the *Georgics*, in blank verse. We had, at that date, never seen the first edition of the *Bucolics*, now in our hands, and we spoke of the edition of 1589, where both the *Bucolics* and the *Georgics* are rendered in twelve-syllable blank verse. The fact is, that Fleming's first experiment, of which we give the title-page above, was in rhyme, and Fleming himself ultimately became so dissatisfied with his blank-verse,

that, in 1589, he promised, "if occasion served," to revert to his old system of "round rime" However, he never did so, and what we have now to do is to give a short account of his rhyming translation of the *Bucolics* printed in 1575, which, with the exception perhaps of a mere index to another man's translation, was Fleming's earliest publication If his birth have been properly fixed, "about 1552," in 1575 he was only twenty-three years old, six years before he became M. A. of Peterhouse (Cooper's *Ath Cantab* II 459)

"A summary of this booke," in nine divisions, is at the back of the title-page, followed by the dedication to "Maister Peter Osbourne, Esquier," and an address to the reader, in both of which Fleming declares his intention to versify the *Georgics* of Virgil in the same manner He opens the *Bucolics* with these lines of fourteen-syllables —

"Thou Tytere, lying at thine ease under the broade beech shade,  
A countrey song dost tune right wel in pipe of oate strawe made  
Our countrey borders we doo leave and meddowes sweete forsake,  
Our countrey soyle we shunne, but thou in shade thine ease dost take,  
Teaching the wooddes of Amaryll most fayre a sound to make"

This is heavy and clumsy, but it is lightness and grace compared with Fleming's blank-verse to which he reduced it in 1589, *e g*

"O Tityrus, thou heng under shade of spreading beech,  
Doozt play a countrie song upon a slender oten pipe  
We do forsake our countrie bounds and medowes sweet [which be],  
We doo forsake our native soyle thou Tityr, slug in shade,  
Doozt teach the woods to sound so shrill thy love faire Amaryll"

Even this, bad as it is, with its needless parenthetical expletives, is better than the conclusion of the *Eclogues*, which we first insert in the rhyming translation of 1575, following it by the blank verse of 1589 —

"That thus your Poet chaunted hath, O Muses, 'tvs moughe,  
Whiles sytting still he baskets makes of rushe and bending boughes  
Pierides, you for Gallo' shall these sonnets longer make  
For Gall', whose love each houre in me as much increse doth take  
As dooth the alder greene shoote up when spring time dooth awake  
Lets' ryse, the shade is wont to bring to singers lytle jove  
The Jumper shade unpleasaunt is, shades dooe all frutes anoye  
Trudge home, ye gotes, the evening come, trudge, tys no tyme to joyr"

Instead of being improved, the passage became thus uncouth at the end of fourteen years,

"O [ladies] you Pierides, it shalbe [now] mough  
That [I] your poet [Virgill] have these [foresaid sonets] soong,  
Whiles he sits still and [also] makes a little mawnd or basket  
Of slender twigs [or ozier rods, O you] Pierides  
These songs you most shall make to Gall, to Gall, the love of whome  
Growes every houre so much in me, as in the spring time fresh  
The alnetree greene shoots up it selfe [in tallnesse and in height]

But let us rise, the shade is woont to singers to be hurtfull,  
 The shadow of the juniper is noisome, and to frute  
 The shadowes also do much harme : O you, my little gotes,  
 Full fed go home ; the evening comes, my little gotes go home."

The last page of the last sheet being left blank by the printer, Fleming filled it with "A general argument of the whole Booke" in eight lines, which are an improvement upon the measure elsewhere employed, inasmuch as they are only of ten-syllables.

With most praise-worthy industry Messrs. Cooper, in their *Athenæ Cantabr.* II. 460, &c., have given a list of no fewer than 59 works by Abraham Fleming, including (No. 18) his "Memorial, &c. of Mr. Willm. Lambe," who died in 1580: but we can add to the article a broadside, "devised by Abraham Fleming," upon the same benevolent person, entitled "An Epitaph, or funerall inscription upon the godlie life and death of the Right Worshipfull Maister William Lambe, Esquire, Founder of the new Conduit in Holborne:" it was "imprinted at London by Henrie Denham for Thomas Turner."

Another new point connected with the literary life of Fleming may also here be stated, viz., that in one of the many marginal notes to his version of Virgil's "Georgics" in 1589, he mentions that "a dozen years ago," he had printed "a historie of Leander and Hero," "englished" from the Greek of Musæus. Therefore there was a translation of the story extant, long before Marlow took up the subject he was killed in 1593, and his paraphrase was not published, as is well known, until five years afterwards.

FLEMING, ABRAHAM.—A Paradoxe, Proving by reason and example, that Baldnesse is much better than bushie haire, &c. Written by that excellent Philosopher Synesius, Bishop of Thebes, or (as some say) Cyren. A Prettie pamphlet to peruse, and replenished with recreation. Englished by Abraham Fleming. Hereunto is annexed the pleasant tale of Hemetes the Heremete, pronounced before the Queenes Majestie. Newly recognised both in Latine and Englishe by the said A. F. *ἡ τῆς σοφίας φαλάκρα σημεῖον*. The badge of wisdom is baldnesse.—Printed by H. Denham. 1579. 8vo. B. L. 44 leaves.



This little tract is remarkable for its extreme rarity, and because it was a translation by a multifarious author in verse and prose, at the end also is a piece of plagiarism from another author of eminence, then recently dead—George Gascoigne Fleming might have been considered the writer of ‘the tale of Hemetes,’ in English and Latin, had not the original manuscript been preserved among the Royal MSS in the British Museum, (18 A, XLVIII,) where it is called “The Tale of Hemetes, the Heremyte pronounced before the Queen’s Majesty at Woodstocke, 1575” Warton (*Hist Engl Poetry*, 8vo Vol IV p 229), who had not seen the Royal MS, actually calls it “Fleming’s Tale,” as if Gascoigne had had nothing to do with it. In the Royal MS the English is followed, not merely by the Latin version (given in the little volume before us) but by others in Italian and French, Gascoigne claiming to be a linguist and the author of all four. He died in 1577, and it looks as if, two years afterwards, Fleming had become possessed of a copy, and had printed the Tale as his own. What, however, he may mean by the word “recognised,” on the title-page, is uncertain, but he has altered Gascoigne’s language in a few places, not generally for the better. The tract was thus entered at Stationers’ Hall on

“22 Septembris, [1579]  
 “H Denham, Lycenced unto him &c A paradox  
 provinge by Reason and example that  
 Baldnes is much better than bushie heare —vj d”

At the back of the title-page, is “The life of Synesius drawn out of Suydas his gatherings,” at the end of which we read, “Thus much for the credite of the Author” To it succeeds “The Epistle Apologeticall to the lettered Reader” it fills eight widely printed pages, and is subscribed “Thine for thy pleasure and profite, Abraham Fleming” here he excuses himself and his author for taking up so slender a subject, and here we meet with an early mention of old John Heywood, as the writer of “The Spider and the Fly,” which had been printed in 1556.

“Lucian and Apuleius wrote of an Asse, Themison in praise of the herbe Plantaine, Homere in commendation of Wine, Ephren in dispraise of Laughing, Orpheus and Hesiodus of Fumigations or Perfumes, Chrysippus of Colewortes, Phannas of Nettles, Messala made of everie severall letter of the A, B, C a severall booke, Virgil of a Gnat, Ovid of a Nut, and Erasmus of the praise of folhie, and Heywood, yet later, of the Spider and the Fle”

The body of the small volume commences “Dion with the golden tongue, wrote a Booke in the praise and commendation of frised and shocked haire,” as the reason for this defence of baldness. The subject is discussed with a species of vivacious learning, and the

citation of many authorities in point, including several brief quotations from Homer, which Fleming renders into not very clumsy and semi-jocose English, as

“Th’ immortal king God Jupiter  
his heavenlie haire did shake,  
Which made the starrie firmament  
to quiver and to quake.”

References are always given in the margin to authorities, and sometimes with accompanying comments.

The tale of Hemetes (not “Fable of Hermes” as Warton erroneously gives it) the Heremite pronounced before the Queene’s Majestie, was most likely delivered at Kenilworth, but we are not told so. To show the sort of changes made by Fleming, we may mention that Gascoigne’s “Violence must give place to vertue,” is altered to “*yeeld* to vertue,” and just afterwards “fellowship,” of the Royal MS., is altered to *companie*, and “infortunes” to *misfortunes*. It is not worth while to carry this matter farther, but the very last word substituted by Fleming, viz., *waste* for Gascoigne’s “*vayne*,” is anything but an improvement—“that whosoever wisheth you best may never wish in *waste*.” This may have been what Fleming meant by “newly recognised,” on his title-page.

**FLODDEN FIELD.**—Flodden Field in Nine Fits, being an exact History of that Famous memorable Battle fought between English and Scots on Flodden-Hill in the Time of Henry the Eighth, Anno 1513. Worthy the Perusal of the English Nobility.—London Printed by P. L. for H. B. W. P. and S. H. and are to be sold in Ivy Lane and Gray’s-Inn Gate. 1664. 12mo. 46 *leaves*.

On the first fly-leaf of the copy of this book at Bridgewater House is a Manuscript “Index of the names of the Scotsmen mentioned in this Book,” and on the second the following notes in the handwriting of Sir Walter Scott and the first Duke of Sutherland.

“This poem was published by Lambe Vicar of Norham in 1774, from an old MS. and by Joseph Benson Philomath in the same year. This old copy is probably unique.

“WALTER SCOTT,

“Given to me by Mr. W. SCOTT,  
“STAFFORD,”

On the back of this fly-leaf, and facing the title, is the license for the printing of the book, dated November 11, 1663

This work is by no means so rare as Sir Walter Scott thought it, and several copies are in public and private libraries

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FOREST OF FANCY —The Forest of Fancy. Wherein is contained very pretty Apothegmes and pleasaunt histories, both in meeter and prose, Songes, Sonets, Epigrams and Epistles, of diverse matter and in diverse manner. With sundry devises, no lesse pithye then pleasaunt and profittable.

Reade with regard, peruse each point well,  
And then give thy judgement as reason shall move thee,  
For eare thou conceive it, twere hard for to tell,  
If cause be or no wherefore to reprove me

Imprinted at London by Thomas Purfoote, dwelling in Newgate Market, within the new Rents, at the Signe of the Lucrece 1579. 4to B L 80 *leaves*.

There is nothing to guide us to the name of the author of this volume, but the words "L'acquies Abonde Finis H C" at the very end of it. The difficulty has been to appropriate the initials, and it is a difficulty that is likely to continue. There are only two known authors of about that day to whom they could belong—Henry Constable and Henry Chettle, and some bibliographers have contended for the one, and some for the other. We are satisfied that the work in hand was by neither of them: the style is not in the smallest degree like that of Constable, and in 1579 Chettle was only apprentice to a printer. Our notion is that the various pieces were contributed by various hands, and that H C undertook the task of editorship, which may in part serve to explain the French motto.

"The Forest of Fancy" is unquestionably a very rare and interesting work, but we should not have adopted it as the subject of a separate article, had we not a new and important fact to communicate regarding it. Nobody has hitherto suspected that there were two editions of it, both in the same year, 1579, yet differing most mate-

rially: for instance, one edition (the only one known to anybody who has written upon it) contains only 58 leaves, and this is the impression reviewed at large in "Restituta," III. 456; but the second edition contains no fewer than 80 leaves, so that much new matter was inserted to make up the difference. Some of the old matter was also changed; yet, if an exact collation be made of the two, it will be found that for the old matter, that which is common to both impressions, not only the same types were employed, but exactly in the same way: even the same errors of the press, and the same imperfect letters, are sometimes discovered in both. This may have happened because Purfoot, the printer, kept the types standing until the first edition of 1579 had been sold off; and when a new edition was called for, he availed himself of part of the letter press that had been set up some months before. Thus we have two copies of the year 1579, essentially different in the whole, yet in many respects similar.

This is a curious fact, and as far as we know and can remember, not applicable to any other work of that age.

One main difference strikes us in the commencement, viz., that after the title-page, and before "the Epistle to the Reader," in the second impression of 1579, the editor (or author perhaps) thought fit to insert three copies of verses, one of them headed "The Booke speaketh to the Buyer," which is subscribed "Finis qd. Fancy," and ends with these lines:—

"Put hand in purse for pence  
to purchase me withall:  
What foole a Forrest would forsake,  
that sees the price so small?"

Here, too, we learn that the charge for the volume was only "a shilling." Next we have five seven-line stanzas, "The Author to the Reader;" and in the third place some rhymes by R. W. "in the Authours behalfe," where he tells a supposed purchaser—

"Let him that hath this pretty booke  
for thy delight compyled heare,  
Good Reader, reape his just reward  
to recompence his meere good will."

These three copies of verses, only in the second edition, are followed by the long "Epistle to the Reader," as in "Restituta." We may point out another material variation. In the first edition we have a poem numbered 66, and thus entitled: "T. O. being enamored of a ritche yong gentlewoman, as well through the report of her vertues, as for that which he himself had seene in her, wrighteth unto her in

this manner " Now, in the second edition there is no trace of any such production, and possibly it was excluded at the instance of T O , the editor, H C , having inserted it without the authority of the writer of the loving epistle

Sometimes the printer seems to have been puzzled to make the new matter fit in with the old, already in type, and several lines are therefore repeated at the top of a page, which are, in fact, upon the preceding page such is the case with a song beginning " It was so sweete a melody," &c We need not enter into this point more at length, nor supply quotations which are to be met with in both impressions, because in " *Resituta* " will be found even a superabundance of specimens The Italian tales in prose, near the end of the work, are, with some trifling exceptions, the same in both editions.

FOUR LEAVES OF TRUE LOVE—The iij leues of the truelove  
—[Colophon] Enprented at London in Flete strete at the  
Sygne of the Sonne by wynkyn de worde. 4to.

As Dibdin, the only authority who mentions this little production, (it was unknown to Ames and Herbert) gives the title, as well as the colophon, incorrectly, we have inserted them above precisely as they stand in the original, of which, we believe, no more than a single copy is in existence It is introduced by a wood-cut of a man and woman, the latter giving a ring to the former, and saying " Holde this a token pryve, ywys," while the man answers, " For your sake I shall it take " Dibdin states that " the poem begins in irregular metre," but the metre (of which he furnishes no specimen) is quite regular from beginning to end, and it opens thus prettily —

"In a mornynge of may whā medowes cā sprȳge  
Braunches and blossomes of bryght colours,  
As I went by a well on my playenge,  
Thorowe a mery orcharde, savenge myn oures,  
Where byrdes full bysely began for to synge,  
The bowes to borge on borde to the blowes,  
I was ware of a may that made mornynge .  
She sate and syghed amōge the fayre floures so swete  
She made mournynge ynoughe,  
Her wepyng dyd my herte woo  
To a derne I me droughe  
Her wyll to knowe "

The whole is of a religious cast, and the " four leaves " are emble-

matical of the Father, Son, Holy Ghost, and the Virgin. Every stanza is in the form of the one we have extracted, excepting that, to save room, the four last lines are printed as three, thus :—

“ Thus the bryght byrde taught the true maye,  
 And she blessyd his body, his bone and his blode :  
 To the fourthe lefe I rede that we praye  
 That she wolde our message do with a mylde mode,  
 And speke for the loue before the last daye  
 To the thyrde lefe gracyous and good,  
 The loue of the iiii leues that we wyne maye :  
 That grace graunt grete god that dyed on the rood.  
 This I herde in a valaye walkyng  
 As I wente on my waye, In a mowryng of maye,  
 Whan medowes can sprynge.”

The “true maye” mentioned in the first line above is a young girl to whom a turtle-dove addresses herself, and instructs her in the various mysteries of the Christian religion. In the seventh line of the first stanza we have quoted, “made” is probably a misprint for *maye*. “I was ware of a may that maye mornynge” means “I was aware of a maid that *May* morning.”

FRAGOSA.—The History of the most renowned Fragosa, King of Aragon. Together with the strange Fortunes, and Historicall Deeds, performed by his three Sons &c. Written by W. C. The first Part.—London, Printed by E. Alsop and Robert Wood &c. 1663. B. L. 4to. 64 *leaves*.

It is probable that the W. C. mentioned on the title-page was the same author who wrote “The Adventures of Lady Egeria,” printed by R. Waldegrave, at the end of the sixteenth or beginning of the seventeenth century, although no edition of the romance before us is known until that of 1656, followed by the present of 1663. Both doubtless were reprints of an earlier copy. The History of Fragosa is without preliminary matter of any kind, the story commencing immediately after the title-page. “The second Part” has a fresh title-page, but the signatures are continued throughout.

FRAUNCE, ABRAHAM.—The Lamentations of Amyntas for the death of Phillis, paraphrastically translated out of Latine

into English Hexameters by Abraham Fraunce.—London  
Printed by John Wolfe, for Thomas Newman, and Thomas  
Gubbin Anno Dom 1587. 4to 20 leaves.

This is a version into English hexameters of certain Latin hexameters, a form of composition once much encouraged in our language by Sir Philip Sidney, Sir Edward Dyer, Spenser, Harvey and others. Fraunce seems to have obtained his education at Cambridge by the bounty of the Pembroke family, and especially of Sir Philip Sidney. The above is the first impression of his earliest English production, and as we are not aware that it has ever been criticised, we shall give a few specimens from it.

In the dedication to the Countess of Pembroke Fraunce complains of his "afflicted mind and crazed bodie," the first probably alluding to the loss of Phillis, whoever the lady may have been, for which he grieves in eleven distinct lamentations. He apologises for his "unusual kind of verse," but maintains that it is not ill suited to our language. We quote a passage in which he thus dwells on the loss he had sustained —

"O, what a life did I leade, what a blessed life did I leade then,  
Happy shepheard with a loving lasse, while destiny suffred '  
Under a beech many times wee sate most sweetely together,  
Under a broade beech tree that sunbeames might not anoy us  
Eather in others armes, stil looking either on other,  
Both many rimes singing, and verses both many making,  
And both so many woords with kisses so many mingling  
Sometimes her white neck, as white as milk, was I tutching,  
Sometimes her pretty paps and breast was I bold to be fingring,  
Whilst Phillis smyling and b[li]ushing hangd by my bosome,  
And these cheekes of mine did stroke with her yvory fingers,  
These cheekes with yong heare, like soft downe, all to bee smeared "

This is nothing less than a woful attempt to apply our noble language to a purpose entirely opposed to its genius and construction. No wonder that the lady blushed at the freedoms of her lover, and it may seem singular that Fraunce, even in that day, could inscribe this and similar descriptions to Lady Pembroke. Let the reader note also the perversions of emphasis, that must be given to insignificant words, in order to preserve anything like hexameter measure,

"*These cheeks with young hair, like soft downe, all to bee smeared* "

Fraunce is often driven to the necessity of coining words, and adding syllables, for the sake of his verse. In one place we are told,

"Thus did Amyntas speake, and then came *feyntly* homeward ,"

and in another,

“When for want of breath Phillis lay *feintly* gasping.”

For eleven days, and as many nights, Amyntas laments the loss of Phillis, but at length destroys himself; and the poems (each Lamentation is separately numbered) conclude with five of perhaps the least ear-offending lines of the whole production.

“And now in meantime, whylst these things thus were a working,  
Good loving neighbours for a long time missed Amintas,  
And by the caves of beasts, by the dungeons darke, by the deserts,  
And by the hills, by the dales, by the wells and watery fountains,  
Sought for Amintas long, but never met with Amintas.”

Fraunce, in fact, was no poet, and offers nothing in the way of graceful invention to compensate for his awkward contortions of our language.

Ritson (B. P. p. 211) gives the date of this work as 1588, adding that it was printed by Charlewood: this was, in fact, the second impression; and, although it has never been mentioned, there was a third in 1589, professing to have been “newly corrected:” it was then “Printed by Robert Robinson,” for Newman and Gubbin. Unless the impressions were small, the reprinting of it three times in as many years would show that it was popular. Yet that seems almost impossible with a work of such a character.

FULWELL, ULPIAN.—The firste parte of the Eyghth liberall Science: Entitled, *Ars Adulandi*, The Arte of Flatterie, with the confutation therof, both very pleasaunt and profitable, devised and compiled by Ulpian Fulwell. Newly corrected and augmented.

Who reades a booke rashly  
at randon doth runne:  
He goes on his errand,  
yet leaves it undone.

Imprinted at London by Richarde Jones, and are to be solde at his shoppe over agaynst Sainct Sepulchers Church. 1579. 4to. B. L. 37 leaves.

Nobody who has noticed this singular and amusing work has been aware that it went through more than one edition. There were certainly three impressions, although only two of them have passed under our eyes: we have never had an opportunity of seeing the earliest, and



we apprehend that it has perished having been much read, anterior to the publication of the copies of 1579, all were probably destroyed On the 4th March, 1576-7, William Hoskins, according to the Stationers' Registers, assigned "The first part of the viij liberal Scyence" to Henry Bamford, and Bamford on 3rd March, 1577-8, made it over to Richard Jones, by whom the two next editions were printed That William Hoskins was the typographer of the first edition cannot therefore well be doubted, and in the preliminary matter to that of 1579 we find the author addressing "his old friend and fellow W H," *i. e.* William Hoskins, and acknowledging his obligations to him .

The third edition was, as we have said, like the second, printed by Richard Jones, but without date, and the title-page in other respects materially differs, for Fulwell placed upon it the following Latin lines, besides the English ones —

"His diebus non peractis  
Nulla fides est impactis  
Videto.

Mel in ore, verba lactis  
Fel in corde, fraus in factis  
Videto "

The second edition, the title of which stands at the head of the present article, states that the work had been "newly corrected and augmented" how far this was really the case we cannot judge without comparison with the first edition, not now extant, and the same statement is made upon the title-page of the third edition, although the contents in each are the same.

Following the title is "A Dialogue between the author and his Muse, as touching the dedication of this Booke" it is in verse, but the dedication to Lady Burghley is in sober prose, as well as an address from Fulwell "to the friendly Reader" To this succeeds "A description of the seven Liberal Sciences," *viz* Grammar, Logic, Rhetoric, Music, Arithmetic, Astronomy and Geometry to these Fulwell adds "Adulation or Flatterie" as "the eighth liberal science" The body of the tract may be said to begin with a Dialogue between the author and his printer, W[illiam] H[oskins] There is also a short discussion between the author and his book, "wherin is shewed sundry opinions that were uttered upon the first impression, which the author him selfe hearde in Paules Church yeard and else where" He describes Fortune's Court, with the distribution of her favours, observing that he saw "how some of William Sommers kynred had their handes full," while he (Fulwell) was compelled to endure many misfortunes, and to contend against

poverty in a thread-bare cloak. In the whole, the Dialogues are eight in number, between the author and Fortune—the author and Friar Francis—the author and Fortunatus—the author and Pierce Pickthank, drunken Dickon and Dame Annet, the ale-wife—the author and Diogenes—the author and Tom Tapster, Miles Makeshift and Wat Wily, and two others.

Some of these are in pointed prose, and others in familiar, satirical and humorous verse; but in the following, which is one of the best portions, Ulpian Fulwell speaks to Jupiter in his own person, as “a simple sot named U. F.” As the work is one not only of great curiosity but merit, we make no apology for the length of our extract, especially as the extreme rarity of the work has occasioned it to be passed over by bibliographers, who have only heard of one edition, and do not even agree upon the title of it :—

“O, Mighty Jove, with license thine to speake is now assignde,  
And pardon free proclaunde, give leave for mee to speake my minde.  
Foolles boltes (men say) are soonest shot, yet ofte they hit the marke:  
Blind Bayard is as sure of foote as Palfrey in the darke.  
On Stage who stands to play his part, each frown may not him daunt;  
Some play to please, some laugh, some weepe, some flatter, some do taunt.  
But hee whose parte tendes to this ende fond fancies toys to schoole,  
Best welcome is when he resines the scaffold to the foole.  
Lo! now the foole is come in place, though not with patcht pyde coate,  
To tell such newes as earst he saw within the Cock-lorels bote.  
The Rowers cryde, to Barge! to Barge! the passengers make haste;  
The tyde is turnde, and every foole in his degree has plast.  
With lusty gaole and laboring Oars the Barge hath won the Porte,  
Where Jupiter doth raigne and rule within a stately Forte:  
Eche one devisde which way were best in favoures grace to grow;  
Some crake, some brag, some flaunt it out, some crouch and creepe ful low:  
With cap and knee some sue and serve, some gape for others falles,  
Some snatch the frut before rebound, some gnawe on tastelesse shalles.  
Some fish and catch a Frog at last, yet feede on better hope;  
Some sting their handes with nettles keene, while they for flowers grope:  
Some sing, some dounce, some pype, some play, and all for favours grace.  
Thus greedy gayne makes men beleve they runne in endlesse race.  
What desperate hazard is so hard that makes the yonker doubt?  
What way so wilde where gain doth grow, that worldling findes not out?  
What hole so small in writtings olde that cannot now be found?  
But lucre and large conscience makes some holes where wordes are sound.  
Ah! Conscience is a banisht wight with garment al to torne,  
But though shee sit in homely ragges, she laughes some robes to scorne:  
She smiles at tyrants that turnnoyle to make their will their law,  
Whose climbing mindes, by right or wrong, would hold all men in aw;  
Refusing fame and chusing shame by hunting Mammons chace:  
A fig (say they) for good report! let me have fortune's grace.

Oh Jove! are these things hid from thee? nay, nay, thou seest them all;  
But winking wisdom is not blinde to turne the tossed ball.  
Thou seest that sundry sortes of men by flattery do aspire  
To guerdon great, when trusty trueth hath hatred for her hyre.

Thou seest, I know, the subtle sleights that worldly wightes devise,  
 Who currieth favour currantly is onely counted wise  
 Alas! how is Religion usde to serve the turne at neede,  
 Whose cloake hides sundry hypocrites that many errors breede  
 For why 'tis now a common trade, when refuge all is past,  
 To take Religion for a shield, a shift to serve at last  
 Oh Jove! if thou wilt ransacke some that vaunt of her decrees,  
 They will appeare but flaunting leaves of withered fruitlesse trees  
 To flatter Princes many men apply them to the time  
 They force no whit Religions fall, so they aloft may chime.  
 Now, mighty Jove, looke well aboute, all thinges are in thy sight,  
 The Touchstone tries all is not golde that glistereth faire and bright  
 Loe! I have thus exprest my munde and shewd forth my intent  
 My part is playd, and I am please, so that I be not shent"

All this must be admitted to be extremely good, and so severe that part of it could hardly have been well relished. We are to recollect, when Fulwell speaks of religion, that the author was a clergyman beneficed in Somersetshire, and when he adverts to the stage and to the conduct of actors upon it, that he had written a play (one of the best of the time) under the title of "Like will to like, quoth the Devil to the Collier" it had been printed more than ten years before the work in our hands was published. One of his amusing Dialogues is between himself and "Sir Symon the parson of Poll Jobham," in which Fulwell says "Thou knowest that when I was in the flower of my youth I was well regarded of many men, as well for my prompt wit in scoffing and taunting, as also for the comlynesse of my personage, beinge of very tall stature and active in many thinges, by meanes wherof I became a servitour." He has previously laughed at Sir Symon for being one of "the Family of Love," who had begun life as a Roman Catholic. Besides the interlude already mentioned, Fulwell was the author of a third known work entitled "The Flower of Fame," of which we need say nothing, because it is reprinted in Vol. X of the last edition of the Harleian Miscellany.

We may add to the above the conclusion of the Author's "Envoy," which is written in the same spirit as the rest of the volume

"Farewell, my booke, God be thy speede,  
 I sende thee forth to walk alone,  
 In homely stile, in threede bare weede,  
 For robe of rethoricke I have none  
 My Wardrope hath no filed phrase,  
 Wheron fine eyes delight to gase"

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GAINSFORD, THOMAS.—The Vision and Discourse of Henry the Seventh. Concerning the Unitie of Great Britaine. Divided into foure Chapters. 1 Containing an Introduction. 2 Inducements to Unitie. 3 The policy deceit and mischievous spite of the underminers hereof. 4 The danger of Division. Related by T. G. *Seneca ad Novatum, lib 1. de ira. &c.*—At London Printed by G. Eld &c. 1610. 4to. 35 leaves.

It seems probable that this poem, of which no more than one other copy is known, and which is unnoticed by bibliographers, was the earliest work of Thomas Gainsford, who wrote the *History of Trebizond* in 1616, and of *Perkin Warbeck* in 1618. As a poem it does not possess much merit, and the subject is very elaborately and tediously treated, the object being to enforce the necessity of union between all parts of the kingdom, which had been promoted by Henry VII. when he gave his daughter Margaret to James IV. of Scotland. The best passage of the whole production is the following, relating to the discouragement of Columbus in England and elsewhere, when he proposed to undertake the discovery of America :—

“Credulitie doth often daungers breede,  
And slow beleefe doth oft foreslow th’ occasion :  
Once to Columbus we gave little heede,  
When he made proffer to the English nation,  
That if we did but furnish him with ships,  
All Europes glorie we might soone eclipse.

“He said he knew there was another world,  
And to the same he would the Pilot be:  
If skill did faile o’re boord he would be hurl’d,  
So sure he was that th’ Indies he should see,  
Where was of silver and of gold such store,  
As in the old world was not seene before.

“But we esteem’d his speech an idle dreame,  
And after long delay his suite denied.  
We wey’d his words at our owne fancies beame,  
And thus repuls’d he onely thus replyed ;  
That he would all the Christian Princes trie,  
And would not rest till all did him denie.

“When after tedious suites to Europe’s kings,  
He found his motions every where neglected ;  
At length to Arragon his suite he brings,  
Where Castiles queene what he desir’d effected.  
Then was that done which he had long informed,  
And what he promis’d duly he performed.

“What since unsu'd all lands have felt and scene,  
 For to a concord Spaine was soone reduced ,  
 And to all lands she hath a ternour beene  
 Since from her league she hath not beene seduced,  
 Her Indies gold, and Concord so prevail'd  
 That England, Fraunce, and Italy sh' assail'd ”

The main body of the poem is an address from Henry VII, who appears in a vision to the successor of Elizabeth Gainsford's name is not recorded as of either university.

GALE, DUNSTAN —Pyramus and Thisbe London Printed for  
 Roger Jackson &c 1617 4to 12 *leaves*

No earlier edition of this poem is known, but the dedication “to the worshipfull his verie friend D B H ” is dated by the author, Dunstan Gale, “this 25th of November, 1596 ” It is written in couplets, but each successive twelve lines are divided from those that precede by two double rhymes, in the management of which the author does not show much skill, for he makes “together” rhyme with “dissever,” “windless” with “unkindness,” “lover” with “mother,” “mourning” with “groaning,” but, in the last instance, “mourning” may have been a misprint for “moaning ” The production consists of forty such twelve-line stanzas as have been described, one of which will be a sufficient specimen —

“Resolv'd to die, he sought the pointed blade  
 Which erst his hand had cast into the shade  
 And see, proud Chance, fell Murthers chiefest friend,  
 Had pitcht the blade right upwards on the end,  
 Which, being loth from murther to depart  
 Stood on the hilt, point-blanke against his hart  
 At which he smil'd, and checkt his fearefull hand,  
 That stubbornely resisted his command  
 And though (quoth he) thou scorn'd to doe my will,  
 What lets me now my minde for to fulfill ?  
 Both Fate and Fortune to my death are willing,  
 And be thou witnesse of my minds fulfilling ”

“Pyramus and Thisbe” is sometimes found at the end of Robert Greene's “Historie of Arbasto, King of Denmarke,” first printed (as far as has yet been ascertained) in 1617, 4to The title-page thus announces it “Whereunto is added a lovely Poem of Pyramus and Thisbe ” It seems likely that, some copies of Dunstan Gale's production of 1596 remaining unsold in 1617, Francis Williams, the bookseller who published “The Historie of Arbasto ” in 1617, appended it,

and printed a general title-page to both pieces. The character of the type confirms this supposition.

In 1626 Williams issued "Pyramus and Thisbe" again, with the following imprint:—"London, Printed for Fra. Williams, and are to be sold at the Signe of the Globe over against the Exchange in Cornhill, 1626." It does not differ from the issue of the same poem in 1617.

GALESUS CYMON. — A pleasant and delightfull History of Galesus Cymon and Iphigenia: Describing the fickleness of Fortune in love. Translated out of Italian into Englishe verse, by T. C. Gent.

Di rozzo inerto, e vil, fa spesso amore  
Generoso, et cortese, un nobil core.

Printed by Nicolas Wyer, dwelling at the signe of S. Iohn Euangelist in S. Martins parish besides Charingcrosse.  
8vo. B. L. 26 leaves.

This is a version of Boccaccio's famous novel of Cymon and Iphigenia, (*Cimone amando diviene savio*, &c. Gior. V. Nov. 1), but by whom made we cannot tell until the initials T. C. are properly assigned. C. T., as we know, translated the same Italian poet's "Nastagio and Traversari," (see post under NASTAGIO), and Ritson tells us, without the smallest appearance of probability, that C. T. means Christopher Tye. If so, it does not follow that T. C., in the title-page above, means C. T., as is asserted in the last edit. of Lowndes' *Bibl. Manual*, p. 225, where the initials are unwarrantably reversed. The fact is just the contrary: T. C. cannot mean Christopher Tye, because T. C. informs us that this history of "Galesus, Cymon, and Iphigenia" is his "first fruit," whereas Tye was then an old author, and died about 1572 (Cooper's *Ath. Cantab.* I. 310). There is no date in any part of the small volume before us, but we may safely place it after the middle of the 16th century.

T. C., whoever he may have been, is grandiloquent in his prose, though generally moderate and mediocre in his verse: he says, in his address "to the Reader—

"I crave not of thee any hyre for my paynes (gentill Reader) but friendly acceptance, and that thou would stoppe with an iron Barre and Bolte of Brasse

the belchyng Nosethrills of Rhinoceros subtyll snowte, and his raging furious howling cōpesce and mitigate with perpendd judgment And lastly that thy friendly worde, breathvng and blowing a coole and gentle blaste of Golden Ayre, maye happelie yeld unto my first fruits a calme and favourable winde Fare ye well

Reade with advice,  
and scan with discrecion  
Your Friend to use  
T C"

Then follows "the Argument," in twelve 14-syllable lines divided into twenty-four, after which the story commences by a description of Cyprus, where the first part of the scene is laid, and an account of Aristippus the wealthy father of Galesus, who was nick-named Simon (so spelt in this place only) on account of his sillyness and unpolished manners —

"He was of all men Simon callde  
in jest, in sporte and game,  
Which word inferth, in Cyprian tongue,  
a vile reprochefull name"

We need not enter into the incidents of a story so well remembered, but when Cymon sees Iphigenia asleep, near a spring in the wood, she is thus described —

"Not farre from which, upon the grasse,  
he viewed with fixed eye  
A Virgyn there, surprised with sleepe,  
of Beautie great to lie  
The Garment wherwith she was clad  
was thinne and shonne so bright,  
That almost no parte of her Corps  
was hid from Cymons sight"

"Corps" at that date meant a living body, as well as a dead one, and the passage in Boccacio is pretty literally rendered *una bellissima giovane, con un vestimento in dosso tanto sottile, che quasi niente delle candide carni nasconde* Cymon is on the instant changed,

"And (oh) what thing, said hee,  
Is equipollent in this worlde  
to her formositie?"

She wakes, (as she well might at such words) is disgusted by Cymon's peasant-like rudeness, when he insists on escorting her home, and we are informed not very delicately that—

"She spewd forth spitefull taunting glikes  
at him with frowning face"

She is however more tolerant of him when he has been educated and refined, and after he has captured her in his ship, and she is weeping he addresses her,

"Then (gentle Virgyn) Cymon said,  
 blurre not thy face with teares,  
 But drie thine eyes and cease thy grieve ;  
 there is no cause of feares.  
 I am thy Cymon, that long time  
 have lov'd thee in my hearte,  
 And more deserved thee to my wife  
 than Pasmonde for his parte."

Pasmonde, or Pasamonde, is the rival from whom Sir Cymon (as T. C. now calls him) had rescued the lady. Before the disaster of the storm is narrated, T. C. thus dismisses the Muses, and calls upon the Furies to aid him:—

"Be packynge, Muses, to your Mounte ;  
 your helpe is bootlesse heere :  
 I must amongst the hellish shades  
 go seeke to finde Megere.  
 Alecto, fle from Limbo lake  
 and scudde from Plutos denne,  
 And with your aide assiste my Verse,  
 directe my rugged Penne."

The later portion of the "history" is, as in Boccaccio, rather tedious, and drawn out to a needless length: the details also regarding Hormidas, Lysimachus and Cassandra are confusedly narrated; but after the victory, and after the hero and heroine have been made happy, the events are wound up as follows:

"And Iphigenia, now discharge  
 of former vowed bonde,  
 Did yelde at length with willyng mynd  
 to Cymons gentle hearte ;  
 And by the graunte of wished grace  
 devorcede his former smarte.  
 And thus they passde their happy dayes  
 in never dyngye blysse,  
 Of whiche I crave of God for aye  
 good Ladies never misse."

A quotation of eight short lines from Petrarch, on the subject of love, fills the bottom of the last page, and follows the word *Finis*. The whole performance is unequal, but the writer adhered pretty closely to his original, even in the long speech of Lysimachus, which is pompously headed *Oratio Lysimachi ad Cymonem* in large capitals, as if it were most interesting and important.

GAMAGE, WILLIAM. — Linsi-woolsie. Or two Centuries of Epigrammes. Written by William Gamage, Batchelour



in the Artes *Patere aut Abstine* At Oxford, Printed by Joseph Barnes, and are to be sold by John Barnes dwelling neere Holborne Conduit 1613 8vo. 46 leaves

Some copies of this work having been left on the hands of the stationer, as might be expected from its inferiority to most other productions of the same class, a new title-page was printed to it in 1621, but no new edition, properly so called, was then published. The collection is dedicated to Lady Katherine Mansell, daughter to Viscount de Lisle, and Gamage there apologizes for his "rural and unacquainted Muse." From various circumstances, hinted at by the author, it is pretty certain that he was of a Herefordshire family. The epigrams are ushered by commendatory verses in Latin and English, but how little Gamage deserved praise, at least on the score of judgment, may be seen from the following couplet on Ben Jonson

"If that thy lore were equal to thy wit,  
Thou in Apollo's chaire might justly sit"

Every body knows that Ben Jonson's "lore" was at least equal to his "wit," even taking "wit" in the extended meaning then attached to the word. The production also includes lines upon Sylvester, Dr Reynolds, Sir Philip Sidney, Owen, Heath, W. Herbert, Archbishop Whitgift and others, but without merit of any kind. To the "two Centuries of Epigrams," mentioned on the title-page, are added one and thirty others, called the author's "Forlorne Hope," which he perhaps wrote as the book was going through the press. He is without any apparent excuse for giving his writings publicity, but nevertheless he fancied, as is evident from what follows, that there were worse poets than himself

"On our vulgar Pre-Poets

"To the Readers

"An Epigram, I graunt, is common grow'n  
Squas'd out of Coblers, Tinkers, base of Trade,  
(Whereby of yore the learned well was knowne,  
Whose warbling songs was not by Coopers made)  
Such sordid stuffe we should cast of in hast,  
And will Sr Sutor not to passe his Last"

The above is the second epigram of "the second Century." By a "Pie-poet," he probably means such a one as was condemned to have his verse placed under pastry—*nigram cito raptus in culinam*. There was some modesty in calling the book "Linsi-woolsie" it is of "a mingled yarn," but the worsted is very predominant

GARTER, BERNARD.—A Newyeares Gifte, dedicated to the Popes Holinesse, and all Catholikes addicted to the Sea of Rome: prepared the first day of Januarie, in the yeare of our Lord God, after the course and computation of the Romanistes, one thousand five hundreth, seaventie and nine, by B. G. Citizen of London. In recompence of divers singular and inestimable Reliques, of late sent by the said Popes Holinesse into England, the true figures and representations whereof, are hereafter in their places dilated. Jacob. 4 &c.—At London, Printed by Henry Bynneman. Anno Domini. 1579. 4to. B. L. 52 leaves.

The initials B. G. are found in various parts of this production, and we are authorised in assigning them to Bernard Garter, because a previous work, with a similar title and with his name in the registration, was licensed in the Stationers' books to Alexander Lacy in 1565: see Extracts printed by the Shakespeare Society in 1848, Vol. I. p. 125. Garter must subsequently have composed the work before us, adapted to events nearly fifteen years afterwards: it was Ratson's mistake to attribute it to Barnaby Googe.

The back of the title is blank, and it is followed by a page of fourteen-syllable verse *Ad Archipapistam*, which ends ironically with these lines:—

“Then neyther wey the Queene nor lawes, but cleave unto the Pope,  
And thou shalt be his sacred sonne, adopted by the rope,  
As Storie was, and many moe (I trust) shall be agen,  
Which God vouchsafe the obstinate, for Christ his sake; Amen.”

Dr. Story was executed for treason on 1st June, 1571. “The Contents of the Booke” are at the back of this page, and they have all the same tendency, viz., in various ways and forms, in prose and verse, to attack the Pope and Papists. There are two prefaces, the one subscribed *ω δ*, mentioning the hanging of Felton in 1570; and the other headed “B. G. To the Reader,” but the two are separated by a sonnet which we transcribe:—

“The Argument of the foresayde Booke, or Letter, commended vnto thee.

“Th’ aspiring mind causd Reynold Poole to swarve,  
And to become a Traytor to the King:  
Troth tries it out, and law and justice bring  
Unto his mates such death as they deserve.

He quakes for feue, and through the Seas doth curre  
 To Rome, and there is by the holy Pope  
 Made Cardinall, and obteynes a larger scope  
 With might & mayne Poole then the Pope doth serve,  
 And savth the King may not be supreme head  
 Two learned men, which do lament his fall,  
 Send him this Booke, that folleie to forbid  
 Yet he (God wot) regards it not at all,  
 But, like an Asse, doth for a Scarlet hatte  
 Forsake his God, his King, and Countrev flatte "

This and the two prefaces, between which it is interposed, refer to a reprint of a Letter sent in 1537 from Tunstall, Bishop of Durham, and Stokesley, Bishop of London, to Cardinal Pole, maintaining the King's supremacy. The republication of this Letter is pretended to be the main object of Garter's "New Year's Gift," but it only occupies twelve leaves, and is succeeded by six more sonnets against the Pope and his authority. Next come "the Lives" of Alexander II and Gregory VII, and after them we have a mixture of prose and verse entirely to the same effect, but chiefly against Leo X. "A description of certaine of the Popes wares and merchaundize of late sent over into England" occupies more than two pages, and consists of fifteen articles, including Superalgars, Crosses, Bulls, &c &c. Then we have a poem in six-line stanzas on "the poysoning of K John," and the venom with which Symon Swynsted is supposed to accomplish his purpose is described as follows —

"And thus (absolve) the Monke and Abbot parte  
 Forthwith the Monke doth to a gaiden go,  
 And there he gunnes experience of his arte  
 He takes a Tode, and beats and prickes it so,  
 As that same Tode, through rigor of the pame,  
 Casts up his gorge, wherewith the king is slaine "

After this subject is dismissed comes an account of the frauds practised by Elizabeth Barton, "the holy Maid of Kent," with explanations in verse of the pretended miracles she wrought. Abuse of Pope Boniface, "the eighth Nero," follows, with two letters between him and Philip of France. The later portion of the tract is called "Invectives against the Pope," including a statement of the estimation in which the Scots had long held his Holyness. The conclusion consists of two copies of verses, both signed B G, but of little or no merit. It is by no means clear, that some of these topics may not have been handled by Garter in 1565, and repeated by him in his "New Year's Gift" of 1579. We have had no means of making a comparison, and we doubt whether a copy of Garter's "New Year's Gift" of 1565 be in existence. In that year was entered at Sta-

tioners' Hall, his poem in imitation of A. Brooke's "Romeus and Juliet," which had come out in 1561: Garter entitled his work "The History of Two English Lovers," the incidents of which occurred in 1563. We believe that only a single copy of it is known.

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GASCOIGNE, GEORGE.—The Whole woorkes of George Gascoigne Esquyre: Newlye compyled into one Volume, that is to say: His Flowers, Hearbes, Weedes, the Fruites of warre, the Comedie called Supposes, the Tragedie of Iocasta, the Steele glasse, the Complaint of Phylomene, the Storie of Ferdinando Jeronimi, and the pleasure at Kenelworth Castle.—London Imprinted by Abell Jeffes &c. 1587. B. L. 4to. 326 *leaves*.

This is the most complete collection of Gascoigne's poems, some of which came out, as is supposed, in 1572, in an edition without date, under the title of "A Hundreth sundrie Flowres bounde up in one small Poesie &c: At London, Imprinted for Richarde Smith," 4to. The name of the author is there only incidentally mentioned, and as that impression was brought out without his knowledge, he published a corrected and enlarged edition in 1575, 4to. That before us, therefore, is the third edition, and was printed ten years after the death of Gascoigne, which happened on the 11th of October, 1577. Several unprinted pieces by him are preserved among the Royal MSS. in the British Museum, one of which, "The Griefe of Joye," is dated 1st of January, 1577, and perhaps was his latest work: hence it appears that at that date he was in the queen's employ, having been long an earnest suitor for royal favour. Another MS. dated 1st of January, 1576, "The Tale of Hermes," in English, Latin, Italian and French, leads to the conclusion that the accounts we have had of the birth of Gascoigne in Essex are mistaken, for he there informs us that he had learnt English in Westmoreland. Upon this point see p. 289, where it should seem that Gascoigne's "Tale of Hermes" was claimed by A. Fleming, and printed by him. Gascoigne entreats the queen to "forget the poesies he had previously scattered in the world."

To the edition of 1575, dated by the author "from my poore house at Walthamstow in the Forest, the 2d. of Februarie 1575," Gascoigne appended "Certaine notes of instruction concerning the making of

verse or rime in English," which is the earliest essay of the kind in our language. It was reprinted in 1587, and it has been included in "Ancient Critical Essays," 1815, 4to.

In the volume before us there are distinct titles to different portions, but the paging throughout is very irregular. "The Steel Glass" and "The Complaint of Philomene" are frequently inserted in the middle of the work, between p 192 and p 193, but in the copy in our hands they follow p 296, and the last of the two pieces bears the date of 1576. The greater part of the story of Ferdinando Jeronimi, a translation from the Italian, is in prose. Why "the whole works of George Gascoigne" did not include his "Glass of Government," his "Delicate Diet for Dainty-mouthed Drunkards," or his "Drum of Doomsday," all of which had been separately printed before 1587, we are not informed. Perhaps they were of too serious a cast for the rest, and Jeffes, the stationer, thought the volume already sufficiently bulky. They were, besides, the property of other Stationers.

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GAYTON, EDMUND —The Art of Longevity, or a Diætetickall Institution. Written by Edmund Gayton, Bachelor in Physick of St John Bapt. Coll Oxford —London, Printed for the Author. 1659 55 leaves.

The author, according to Anthony Wood, (*Ath Oxon* III 756, edit Bliss), was turned out of his office of "Superior Beadle of Arts and Physic" in Oxford, in 1648, by the Parliamentarians, and afterwards lived in "a sharking manner," and wrote several books to maintain himself and his family. One of these was doubtless the above, which was "printed for the Author" without the name of any bookseller. On the 22nd of September, 1655, (as he himself tells us in his "Will Bagnalls Ghost,") he was taken to Wood Street Counter, and there imprisoned for debt. He was subsequently removed to the King's Bench, but, at the time he wrote his "Art of Longevity," 1659, he seems to have been residing in Suffolk, and he dedicates it to Mrs Elizabeth Rous, of Henham Hall, of whose bounty he often partook.

The work is entirely in verse, and is preceded by laudatory lines from J Heath, E Aldrich, Philogeiton, Sir Robert Stapylton, and Francis Aston. It is divided into thirty-three chapters, treating of the wholesomeness or unwholesomeness of every kind of food. Chapter XV is "of the flesh of Swine, Deer, Hares, and Bears,"

and it commences with an allusion to Ben Jonson's "Every Man out of his Humour." Hence we learn that Gayton had been one of the young poets who delighted in his company, and whom Ben Jonson called by the endearing title of "Son":—

"My Father Ben, discoursing of this grunter,  
In that so famous play, where old Sir Punter,  
Being turnd Orlando for the losse of's dog,  
Did lug the jeering buffon like a hog.  
There in that celebrated Comedy  
(Whether my Father Ben, as well as I,  
Met with Arabian Comments) the smart play  
Doth patly what my ancient Authors say.  
There's wit to th' height, read it, and try our dogma,  
Whether from both the places we a Hog may  
Not all alike commend," &c.

This commendation of the hog refers to the elaborate praise of pork by Carlo Buffone in Act v. "The Art of Longevity," like most of Gayton's other works, is full of temporary allusions illustrative of the habits of society: he thus notices the occupation of the lower orders at a theatre before dramatic amusements were suppressed, when speaking of hazel-nuts in Chapter XXXI:—

"Yet upon these the vulgar sort do feed;  
And at the play-houses, between the Acts,  
The Musick-room is drownd with these nut-cracks."

In an earlier division, (Chapter XVII), Gayton records the "putting down of plays," and Sir W. Davenant's attempt to get up an "opera." This happened in the year 1656, when "The Siege of Rhodes," the piece alluded to by Gayton, was printed. After the Restoration he recovered his office of beadle, which he held till his death on the 12th of December, 1666. His last work, "The glorious and living Cinque Ports of our fortunate Island," was published only seven days before he died.

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GILBERT, SIR HUMFREY.—A Discourse of a new Passage to Cataia. Written by Sir Humfrey Gilbert, Knight. *Quid non?*—Imprinted at London by Henry Middleton for Richarde Jhones. Anno Domini, 1576. Aprilis 12. 4to. B. L.

We notice this very rare book chiefly for the sake of mentioning what Ritson did not know, that the celebrated poet George Gascoigne was not only very instrumental in publishing it, but introduced it by

an Epistle—"George Gascoigne, Esquire, to the Reader"—and by an introductory sonnet. The epistle is remarkable, among other points, for stating that the writer was related to Sir Martin Frobisher, a fact not mentioned by Gascoigne's biographers. Gascoigne thus speaks of himself and of the manner in which he had got Sir Humfrey Gilbert's original MS into his hands —

"Now, it happened that my self, being one (amongst many) beholding to the said S Humfrey Gilbert for sundrie courtesies, did come to visit him in winter last past, at his house in Limehouse, and being verie bolde to demaunde of him howe he spent his time in this loytering vacation from martiall stratagems, he curteously tooke me up into his Studie, and there shewed me sundrie profitable and very commendable exercises, which he had perfected painefully with his owne penne. And amongst the rest this present Discoverie. The which, as well because it was not long, as also because I understood that M Furboiser (a kinsman of mine) did pretend to travaile in the same Discoverie, I craved at the saide S Humfrev's handes, for two or three daies, to reade and peruse. And he verie friendly granted my request, but stil seming to doubt that thereby the same might, contrarie to his former determination, be imprinted."

Gascoigne acknowledges that he had nevertheless printed it, and he assigns five reasons for so doing, which could not justify him, and are not worth quoting. He concludes his Epistle thus singularly—"From my lodging, where I march amongst the Muses for lacke of exercise in martiall exploit, this 12 of April, 1576." The prefixed Sonnet by him is this —

"A propheticall Sonet of the same George Gascoigne, upon the commendable travaile which Sir Humfrey Gilbert hath disclosed in this worke

"Men praise Columbus for the passing skil  
Which he declared in Cosmographie,  
And nam'd him first (as yet we call him stil)  
The 2 Neptune, dubb'd by dignity  
Americus Vesputius for his paine  
Neptune the 3 ful worthely was named,  
And Magellanus by good right did gaine  
Neptune the 4 ful fitly to be famed  
But al those three, and al the world beside,  
Discovered not a thing of more emprise  
Then in this booke is learnedly describe,  
By vertue of my worthe friendes device  
Yf such successe to him (as them) then fall,  
Neptune the 5 we justly may him call."

"Long George" as Gascoigne tells us ("Herbes" edit 1587, p 155) he was called, unquestionably committed a serious breach of his friend's confidence in publishing the tract, the body of which consists of a Letter addressed by Sir Humfrey Gilbert to his brother Sir John Gilbert, dated "the last of June, 1566." A map applicable to the tract (a wood-cut) follows the Table of Contents.

Gascoigne was often in poverty, and not unfrequently in prison, to which T. Nash punningly alludes when, in his "Strange Newes," 1592, (fifteen years after Gascoigne's death) he admits that he too had been in the Counter, and had "sung George Gascoigne's *Counter-tenor*." There can be no doubt that the George Gascoigne, who in 1572, was petitioned against as "a common rymmer and deviser of slanderous pasquilles," and therefore unfit to be member of Parliament for Midhurst, was our poet. (Dom. Papers S. P. O.) How he came to be returned for the borough does not appear.

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GLENHAM, EDWARD. — Newes from the Levane Seas. Describing the many perrilous events of the most woorthy deserving Gentleman, Edward Glenham, Esquire. His hardy attempts in honorable fights, in great perrill. With a relation of his troubles, and indirect dealings of the King of Argere in Barbarie. Also the cause of his imprisonment, and hys challenge of combat against a Stranger, mayntaining his Countries honour. Written by H. R. — At London, Printed for Willam Wright, 1594. 4to. B.L. 12 leaves.

This is an unknown tract relating to the same Suffolk adventurer about whose actions a ballad was thus entered at Stationers' Hall, on the 12th May, 1591 :—

"John Kydd. Entred unto him &c. A ballad entituled declaring the noble late done actes and deedes of Mr. Edward Glemham, a Suffolk gent., upon the Seas at St. George's Ilons."

A prose tract was also published on the incidents of this ballad, which was reprinted a few years ago. We find no entry in the Registers of the tract, the title of which is given at the head of our article: here, we see that the name is properly spelt Glenham. It relates to subsequent adventures by him, and by Captains Stratford and Winter, narrated by a person who must have been one of their companions. The most remarkable incident is a quarrel in which Glenham and several of his followers were involved, in consequence of the abuse of Queen Elizabeth by some foreigners; in the same way, and for the same cause, that Sir Anthony Sherley subsequently engaged in a personal rencontre: See W. Parry's Travels of Sherley, 4to. 1601.



The voyage to the Mediterranean, or, as it is here called, "the Levane Seas," does not seem to have been a very successful one, since few prizes were taken, and the crews of the ships, the *Constance*, the *Peregrine* and the *Tiger*, suffered many storms and hardships. An amusing part of the story relates to the conduct of the Dey (called King) of Algiers, but in speaking of the sailing from a particular port, the writer mentions the very old tune, often referred to by contemporaries, of "Loth to depart"—"This determined, Captain Stratford (albeit love of his friends caused him to play *loth to depart*) made aborde," &c. See W. Chappell's "Popular Music of the Olden Time," pp. 173, 708, 772.

GODDARD, WILLIAM — A Neaste of Waspes, lately found out and discovered in the Law Countreys, yealding as sweete hony as some of our English bees — At Dort, Printed in the Low-countreyes 1615 4to 29 leaves.

This author, William Goddard, was a severe but coarse satirist, especially upon the female sex, often writing as if he owed the ladies some peculiar ill will. He began about the year 1599 or 1600, and his earliest work was probably "A Satyricall Dialogue, or sharplye invective Conference betweene Alexander the great, and that trulye Woman-hater Diogenes," which, like all his other extant pieces, was "imprinted in the Low countreyes," or "*Law countreys*," as he miscalls them on the title of the performance before us. He also wrote "A Mastif-Whelp, with other ruffiland Currs fetcht from amongst the Antipodes," the double title of which has led some bibliographers into the mistake of supposing that Goddard's "Dogs from the Antipodes" was a separate publication. (See Lowndes' B. M. edit 1859, p. 903.) The rarest of his productions is unquestionably his "Neast of Waspes," a copy of which is in the library of Worcester College, Oxford, that and the one we have employed are, we believe, the only exemplars.

Immediately following the title-page is this address "To the Reader" —

"Give roome hoe ' give roome to my active penn  
Oh ' give hir roome ' sheel lae about hir then  
Mistake hir not shee plaies noe fencers parte ,  
Shee plaies the Popes , sheel make the whole world smarte  
Will Goddard."

We may gather from his several pieces that he was not a soldier, who

could hardly have been so ungallant to the ladies, but that he had some civil employment in Holland, where he wrote and superintended his MS. through the press : perhaps its courage and coarseness might be better endured, if not better relished, there than in England. He opens moderately, but he gathered strength and confidence (or impudence) as he proceeded, and many things in the latter part of his small volume are too indecent to bear extraction. All the separate pieces are called Epigrams (as the word was then usually understood), of which there are 102, including three called the "Conclusion." We quote the 12th of the series, which refers back to an early time, when the Devil was usually introduced upon the stage :—

"I de have a plaie, could I but to my mind  
 Good actors gett ; but that's not now to find,  
 For (oh ! ) thare dead . this age affordeth none :  
 Good actors all long since are dead and gone.  
 For begga's part a Courtyer I would have ;  
 A Courtyers parte your Scoller act would brave.  
 Your souldyer should your Scoller act. But yit  
 To plaie the Kinglie parte he is more fitt.  
 Now, for the foole I have an exlent one .  
 Oh ! for that part give me your merchants sonne.  
 To act the whore, tutt, thats a common parte ;  
 Eache girle of twelve yeares old can doo't with arte.  
 But, Oh the Divell ! I am graveld nowe :  
 To finde a Divell out I knowe not howe ;  
 And without one my plaie shall nere come forth,  
 For without Divells plaies are nothing worth.  
 Alas ! I have thought of one : for gold heel come :  
 An exlent actor is the Pope of Roome !"

Epigram 64 also adverts, with considerable license, to the audience and actors in a theatre :—

"Goe to your plaie-howse, you shall actors have ;  
 Your bande, your gull, your whore, your pandar knave :  
 Goe to your bawdie house, y' ave actors too,  
 As bawdes and whores and gulls, pandars also.  
 Besides, in either howse (yf you enquire)  
 A place there is for men themselves to tire.  
 Since th' are so like, to choose theres not a pinn  
 Whether bawdy-howse, or plaie-howse you goe in."

This is reserved and delicate compared with some of the so called Epigrams, which have nothing but filth to recommend them. What ensues is on an old theme, not very newly treated :—

"But speake, I praie : who ist would gess or skann  
 Fantasmus to be borne an Englishman ?  
 Hees hatted Spanyard-like, and bearded to,  
 Ruft Itallyon-like, pac'd like them also :

His hose and doublets Fienche his bootes and shoes  
 Are fashond Pole in heeles, but French in toes  
 Oh! hees compleate what shall I descant an,  
 A compleate Foole? noe, compleate Englishe man "

The only place where we have met with the slightest notice, beyond the mere title (which by the way is incorrectly given) of Goddard's "Neaste of Waspes" is in *Cens Lit* (II 370) for the sake of citing four lines by Henry Fitzgeffrey upon it, but these are not to be found attached to the production they illustrate they belong to a different publication.

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GOLDING, ARTHUR —The Lyfe of the most godly, vahant and noble Capteime and maintener of the trew Christian Religion in Fraunce, Jasper Colignie Shatilion, sometyme greate Admirall of Fraunce Translated out of Latin by Arthur Golding —Imprinted at London by Thomas Vautrollher 1576. B L 8vo. 62 *leaves*.

The later part of this tract refers to the massacre of St Bartholomews, in the commencement of which Coligni lost his life for his adherence to the Protestant religion According to his biographer, Coligni was then fifty-three years, six months, and eight days old The whole narrative is in prose, and without dedication or other introduction The original from which this tranlation was made had been published in the year preceding

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GOLDING, ARTHUR —A discourse upon the Earthquake that hapned through this Realme of Englande, and other places of Christendom, the sixt of Aprill 1580 betweene the houres of five and six in the Evening Written by Arthur Golding, Gentleman —At London, Imprinted by Henry Binneman, dwelling in Thamus streate nere Baynerds castle 8vo. B L

This is one of the numerous small tracts published upon the earthquake supposed to be alluded to in "Romeo and Juliet," A I sc 3 Golding hit the puritanical spirit of the time, and, like some others,

(Richard Tarlton, the Actor, among them) applied the phenomenon as a judgment of God, and a visitation for the sins of the country. Golding was not a dramatic poet, never having attempted the stage, which made him less scrupulous in his attack upon it, and upon bear-baiting, which by their enemies was usually coupled with theatrical performances. This subject, in fact, affords the only passage in his tract (of which, we believe, only one copy remains) that merits extraction, and it shows that in 1580 playhouses were open to the public on Sundays.—

“The Saboth dayes and holy dayes, ordayned for the hearing of Gods word to the reformation of our lyves, for the administration and receyving of the Sacramentes to our comfort, for the seeking of all things behovefull for bodye or soule at Gods hande by Prayer, for the mynding of his benefites, and to yelde praise and thankes unto him for the same, and, finally, for the speciall occupying of our selves in all spirituall exercizes, is spent full heathenishly in taverning, tipling, gaming, playing and beholding of Beare-baytings and Stage playes, to the utter dyshonor of God, impeachment of all godlynesse, and unnecessarie consuming of mennes substances, which ought to be better employed.”

This misuse of the Sabbath was corrected three years afterwards. The last three pages are filled with “The reporte of the said Earthquake, and howe it beganne.” The name of the printer is repeated on the last page, with the date of 1580.

GOLDING, ARTHUR.—The Fifteene Bookes of P. Ovidius Naso; entituled Metamorphosis. Translated out of Latine into English Meeter by Arthur Golding Gentleman. A worke very pleasant and delectable &c.—At London, Printed by Thomas Purfoot. An. Dom. 1612. B. L. 4to. 207 leaves.

Golding printed the “First Four Books” in 1565, as a sort of specimen of his skill, and two years afterwards his translation of the whole Metamorphosis came out. In the interval, Thomas Peend produced a second impression of his “Pleasant Fable of Hermaphroditus and Salmacis,” informing the reader that he had intended to have completed a version of Ovid, but that he relinquished the task to Golding, whom he applauds. The “First Four Books” brought Golding into immediate notice, for in the next year (1566) he is thus mentioned by T. B. in some lines prefixed to John Studley’s translation of Seneca’s “Agamemnon :”—

“Nor Golding can have lesse renome which Ovid did translate,  
And by the thondryng of his verse hath set in chayre of state.”

No particulars of the life of Golding have been recovered, but early in his career he was under the patronage of Lord Burghley, but he dates the long dedicatory epistle (in verse) of his Ovid's *Metamorphosis* to the Earl of Leicester—"At Barwicke the 20 Aprill 1567" He afterwards came to London, and was a very voluminous translator his only known original production is the preceding tract on the earthquake of 1580 Golding was alive in 1605, when he petitioned the Council to be allowed the exclusive sale of some of his translations

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GOMERSALL, ROBERT—The Levites Revenge Containing Poeticall Meditations upon the 19 and 20 Chapters of Judges By R Gomersall—Imprinted at London in the yeare 1628 12mo 40 *leaves*

In a presentation copy by the author to the first Earl of Bridgewater, his Lordship thus registered the fact on the fly-leaf *J Bridgewater ex dono Authoris* It is the earliest edition of a poem which was again printed in 1633, with the same engraved title-page, and with the addition of the name of the stationer, John Marriot In the latter impression is inserted a copy of Latin verses, *In illos qui Crastinum feliciorem putant, Hendecasyllabon*, followed by the English version which had been inserted in the first edition In 1633 "The Levites Revenge" was preceded by some minor poems, and by a tragedy by the same author called "Lodovick Sforza" the last had been separately printed in 1628 He was a writer of considerable power, if not of genius

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GOODWYN, CHRISTOPHER—The maydens dreame Compyled and made by Chrystofer Goodwyn In the yere of our Lorde M CCCCxliij 4to B L.

Dibdin (Typ Ant III 208) has given some account of this production, but, as usual, has made various mistakes, and did not quote the most singular part of the whole, the final stanza, in which the author in a strange manner inserts his own name we shall therefore subjoin it, first giving the colophon, also not precisely followed by Dibdin

"Imprynted by me Robert wyer For Richarde Bankes Cum privilegio Regali"

Herbert and Ames had never seen this piece, but it is noticed by Warton and Bishop Tanner, and the only copy known belonged to Heber. Regarding Goodwin no scrap of information is recorded, beyond the fact that twenty-two years before the date of the work at the head of this article, he had written and Wynkyn de Worde had printed his "Chaunce of the dolorous Lover." "The Maiden's Dream" is a vision of a young lady who listens to a dispute between Amour and Shamefacedness for and against Love. The closing stanza, containing the name of the author between brackets, is this :—

" Thus Aduē, myne owne maystresses all,  
To (Chryst) I commende you that sytteth on hyc;  
Unto whom my prayers I (offre) shall  
That wt hym you may raygne above the starry skye.  
So I requyre you all hartely  
(Good) virgins, to praye that I maye (wyn)  
The eternall Glory in avoydyng syn."

We recollect no similar precedent for conveying information regarding the name of the author.

GOOGE, BARNABE.—Eglogs Epytaphes and Sonettes. Newly written by Barnabe Googe. 1563. 15 Marche.—Imprynted at London by Thomas Colwell, for Raffe Newbery, dwelyng in Fleetstrete a little above the Conduit in the late shop of Thomas Bartelet. 8vo. B. L.

This work, of which only two copies are extant, (one among Capel's books at Cambridge) would not have been mentioned here, but for the fact, upon which nobody hitherto has observed, that although the body of the book seems to be the same in each copy, it must have had two distinct title-pages. In one of them it is said that the contents had been "newly written" by the author, while in the other these words are omitted: again, in one copy the date, "1563. 15 Marche," is in the middle of the page, and in the other at the bottom of it: thirdly, the imprint varies materially, for that we have followed shews that Ralph Newbery carried on Business "in the late shop of Thomas Bartelet," *i. e.* Berthelet, and that that shop was a little above the Conduit in Fleet Street: the other copy of Googe's "Eglogs Epytaphes and Sonettes" is without any such information, and, as regards so famous a printer as Berthelet, it is important. It is worth a note also, that Googe tells his dedicatee, "William Lovelace, Esquier, Reader of

Grayes Inne," that he would fain have withdrawn his MS from the printer's hands, but that on his return from Spain, when he learned it was about to be published, the work was nearly finished, and the paper for the whole impression provided

It was entered by Newbery at Stationers' Hall in 1562 3, but the precise date is not given Google's earliest effort, a translation of Palingenius, had been entered by Newbery in 1560 (Extracts printed by the Shakesp Soc I pp 26, 71)

The biographical matter relating to contemporary Poets is more interesting than anything else in the volume, although the eight Eclogues, with which it commences, contain much noticeable matter, into which we shall not enter, because the work has been examined by previous bibliographers We shall only touch upon two or three points which (like the important differences in the title-pages) they have neglected

Google inserts an "Epytaphe of Maister Thomas Phayre," the translator of Virgil, who made his will on 12th August, 1560, and died before 1562 of a hurt in his right hand, and subscribed the last book of the *Æneid* he finished, *Thomas Phaer, olim tuus, nunc Dei*, with his left hand To this circumstance Google alludes near the end of his Epitaph —

"The envious fates (O pytie great')  
had great disdayne to se  
That us amongst there shuld remayne  
so fyne a wit as he,  
And in the mydst of all his toyle  
dyd force hym hence to wende,  
And leave a Worke unperfyte so  
that never man shall ende"

Three lines cited by Sir Walter Raleigh in his "History of the World," (ch 9, sect 10)

"For true nobility standeth in the trade  
Of vertuous life, not in the fleshly line,  
For blood is brute, but gentry is divine,"

are from Phaer's "Legend of Owen Glendower" in the *Mirror for Magistrates*, edit 1559, the year after he had printed his "Seven first Bookes" of Virgil Raleigh, however, made an alteration, or misquoted from memory, inasmuch as Phaer's words are, not "For true nobility," &c, but "So that true *gentrie*," &c

Google's "Epytaphe on the Death of Nicholas Grimaold" contains no information regarding him or other contributors to the "Songs and Sonnets," 1557 Bishop Bale was still alive when Google wrote re-

garding him in 1563, although he died in November of that very year :  
 Googe thus addresses him :—

“ Good aged Bale, that with thy hoary heares  
 Dost yet persyste to turne the paynefull Booke,  
 O happye man ! that hast obtaynde suche yeares,  
 And leavst not yet on papers pale to looke .  
 Gyve over now to beate thy verryed braine,  
 And rest thy pen that long hath laboured sore.  
 For aged men unfyt, sure, is suche paine,  
 And the[e] seems to labour now no more :  
 But thou, I thynke, Don Platoes part will playe,  
 With Booke in hand to have thy dyeng daye.”

Although it is said in the biography of Bale, that his “dramatic pieces may now be consigned to oblivion without much regret,” we ought at least to remember, that he was the first author of a drama (“Kynge Johan”) which combined history with the tedious emblematical characters of the earlier Moralities. It is to be regretted that the edition of it, (from the author’s own MS.) printed by the Camden Society in 1838, is defective in the centre, owing to the loss of two pages of the original copy.

Another dramatic Poet of great eminence in his day, Richard Edwards, also received a most liberal tribute of praise at the hands of Googe, to which we have elsewhere adverted (see p. 242).

GOSSON, STEPHEN.—Playes confuted in five Actions, proving they are not to be suffred in a Christian common weale : by the way, both the cavils of Thomas Lodge and the Play of Playes, written in their defence, and other objections of Players frendes, are truely set downe and directlye aunsweread. By Steph. Gosson, Stud. Oxon. St. Cyprian. *Non disertia sed fortia*.—London. Imprinted for Thomas Gosson, dwelling in Pater noster row at the signe of the Sunne. n. d. 8vo. B. L. 56 leaves.

Much has been said, at various times and in various works, of Gosson’s “School of Abuse,” written mainly against theatrical performances and published in 1579, but very little notice has been taken of the still more rare and curious work before us, in which he followed up his attack and replied to his adversaries.

Gosson was not the first assailant of the drama and its supporters towards the close of the reign of Elizabeth : he began by his “School



of Abuse," in 1579, and it was answered by Thomas Lodge in the next year, though his "Defence of Plays" bears no date. About the same period was brought out at one of our early theatres a piece called 'The Play of Plays,' a dramatic performance in which Gosson and the Puritans of his day were attacked and ridiculed. Gosson immediately afterwards printed two repetitions of his first assault, one called 'The Ephemerides of Phialo,' and the other the work in our hands. Two or three copies only have survived, but when Malone wrote his History of the Stage, he only knew of its existence from the quotations and references in Prynne's "Histriomastix," printed as late as 1633.

Gosson tells us that he was young when he wrote it (sign G 3 b), and although on the title-page he styles himself student of Oxford, he complains that he had been "pulled from the Universitie before he was ripe." The fact may be that he had been rusticated for some misconduct, and in various places he acknowledges that he had both written for and acted upon the stage before he became convinced of its irreligion and immorality. He mentions in his "Playes confuted," two "pigs of his own sow," one called "The Comedy of Captain Mario," and the other "Praise at Parting."

His dedication is to Sir Francis Walsingham, where he asserts that Thomas Lodge, whom he names on his title-page, "had been hunted by the heavy hand of God, had become little better than a vagrant, and was looser than libertie, and lighter than vanitie it selfe." To this point, as was natural, Lodge addressed himself in his "Alarum against Usurers," which followed in 1584.

After an address "to the right worshipfull Gentlemen and Students of both Universities and the Innes of Court," Gosson commences what he terms his "first action," or act, and it is to be noticed that while he attacks plays so severely, he observes in some respects the form of 5 acts in which they were written. Prynne took the same course fifty years afterwards, adopting also "Prologue" and "Argument" from the Stage. Of plays of the time when he wrote Gosson speaks as follows —

"Sometimes you shall see nothing but the adventures of an amorous knight, passing from countrie to countrie for the love of his lady, encountering many a terrible monster, made of broune paper, and at his retorne is so wonderfully changed that he can not be knowne but by some posie in his tablet, or by a broken ring, or a haadkircher, or a piece of a cockle shell what learne you by that?"

He goes on to particularise several dramas, such as "The Three Lords of London," and "London against the Three Ladies," showing that

those two pieces, respectively printed in 1584 and 1590, were in being and popular as early as 1580, a curious point not ascertained by the editor, when he reprinted them in 1851. Elsewhere Gosson thus proceeds to criticise some of the plays of his day :

"But in playes either those thinges are fained that never were, as *Cupid and Psyche* plaide at Paules, and a great many comedies more at the Blackfriars, and in every Playe house in London, which for breuities sake I overskippe or if a true historie be taken in hand, it is made, like our shadows, longest at the rising and falling of the sunne, shortest of all at hie noone. For the Poets drive it most commonly unto such pointes as may best show the majestie of their pen in tragical speeches, or set the hearers a gogge with discourses of love ; or painte a few anticke to fit their owne humors with scoffes and tauntes, or bring in a shewe to furnish the stage when it is bare when the matter of it selfe comes shorte of this, they followe the practise of the Cobler, and set their teeth to the leather to pull it out."

Such passages must be admitted to be very curious, when we bear in mind that they describe the condition of our stage and drama eight or ten years before Shakespeare began to write. Gosson goes on to illustrate his accusations from "The History of Cæsar and Pompey," and "The play of the Fabii," at the Theatre in Shoreditch, and adds,

"I may boldly say it, because I have seene it, that the *Palace of Pleasure*, the *Golden Asse*, the *Ethiopian Historie*, *Amadis of France*, the *Rounde Table*, bawdie comedies in Latin, French, Italian and Spanish, have bene thoroughly ransackt to furnish the Playehouses in London. How is it possible that our Playmakers he addes, running through *genus* and *species* of every difference of lyes, cosenages, baudries, whooredomes, should present us any "Schoolmistres of life, looking glasse of manners, or image of truth," forsooth, [as] saith the Authour of the Playe of Playes, showen at the Theater the three and twentieth of Februarie last."

He afterwards gives some details of the plot and character of this "Play of Plays," which had been written expressly to vindicate the stage, and to throw ridicule upon its enemies. We can only spare room for a brief quotation respecting the moral conduct of a portion of the auditory at playhouses, in or about the year 1580 :—

"In the Play-houses at London, it is the fashion of youthes to go first into the yarde, and to carry there eye through every gallery ; then, like unto ravens, where they spye carion, thither they flye, and presse as nere to the fairest as they can. Instead of pomegranates they give them pippines ; they dally with their garments to passe the time ; they minister talke upon all occasions, and eyther bring them home to their houses upon small acquaintance, or slip into taverns when the playes are done."

There was no denying such charges, and accordingly Gosson's opponents were careful not to touch them. He ends thus :—

"Playes are the inventions of the Devil, the offerings of Idolatrie, the pompe of worldlinges, the blossomes of vanitie, the roote of apostacy, the fooode of iniquitie, ryot, and adulterie : detest them. Players are the masters of vice, teachers of wantonnesse, spurres to impurite, the sonnes of idleness . so long

as they live in this order loath them God is mercifull , his winges are spread to receive you, if you come betimes God is just , his bow is bent, and his arrowe drawn to send you a plague if you stave too longe — *Fines* ”

We need hardly wonder, therefore, that Gosson afterwards entered the Church, and was so fortunate as to obtain the living of St Botolph, Bishopsgate, and died in possession of it He did not, however, altogether abandon literature, and in 1595, he published a satire upon the apparel of ladies, under the title of “Quippes for upstart new-fangled Gentlewomen,” which was popular on account of its coarse abuse, as well as its undoubted ability Its sale was rapid, and it was reprinted in 1596

GOSSON, STEPHEN —The Trumpet of Warre A Sermon preached at Paules Crosse, the seventh of Maie 1598. By M Steph Gosson, Parson of Great Wigborow in Essex —Printed at London by V S for J O dwelling in Paules churchyard at the signe of the Parot 8vo B L. 51 leaves

Before Gosson obtained the living of St Botolph, Bishopsgate, about 1609, he had officiated as the “parson of Great Wigborough ” We notice this sermon (the second its author had delivered at Paul’s Cross) not so much on account of its rarity, as for the sake of extracting from it one or two curious passages We have already mentioned that, in his youth, he had written plays and figured on the stage , and it was in reference to his subsequent entry into holy orders, and to the excellent preferment he obtained, that Gamage, in his epigrams, printed in 1613 under the title of “Linsie Wolsie,” (see p 304) asks —

“Is it not strange, in this our iron age,  
To see one clime to pulpit from the stage ?”

The main purpose of Gosson’s sermon before us was to justify a war with Spain , and considering the incidents of his early life, it is singular that he should introduce such an illustration as the following —“As in publike Theaters, when any notable shew passeth over the stage, the people arise out of their seates, and stand upright with delight and eagernesse to view it well, so is God described in the Scripture to stand upright at the passions of his Church (as at the stoning of Stephen) to marke everie man’s carriage in the same ”

The merely temporary matter is sometimes of a singular character,

and we recollect no other mention of a set of "roaring boys," about that date in London, who, under the name of "the damned Crew," feared "neither God nor Devil":—"There was (says Gosson), some few yeares since, a prophane company about this Cittie which were called *the damned Crewe*, menne without feare or feeling eyther of Hell or Heaven, delighting in that tittle. It pleased God to drawe them all into one net. They were shipt all into one Bark, and passing downe the River with sound of Trumpets, in a faire day, a faire tide, a faire winde, and a faire new bark, sodainly, about one of the Reaches, a perry of winde came from the lande, and so filled the sailes that they were all run under water before they came to Gravesende: I could never heare to this day, that any one of them escaped."

The succeeding paragraph is remarkable from its evident personal allusions, although we know not now whom Gosson had in his eye. He is speaking of the abuse and ridicule of the ministers of the church in his day, and observes, "To this purpose, it may be, you shall perceive some broker belonging to the common Lawe, or some jester hanging upon the court, or some Lyric Poet, and common Rimer hovering about this Cittie, suborned and bolstered to deale in derision of the Church in time of Parliament."

Here the marks seem too distinct to have been misunderstood when the sermon was preached: under the terms "Lyric Poet" and "common rhymmer" we might almost suppose that Gosson had in his eye and memory his old antagonist Thomas Lodge, who certainly was a "lyric poet," and in some sense a "common rhymmer;" but he has left nothing behind him to make us suppose that he was an enemy to the church, excepting in as far as, in 1598, he was still an advocate for and a supporter of the stage. It is, however, very possible that he had recently written and printed some production which gave offence to the Puritans, of whom the preacher was one.

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GOSYNHYLL, EDWARD.—The prayse of all women, called *Mulierum Pean*. Very fruytfull and delectable vnto all the reders. Loke and rede who that can. This boke is prayse to eche woman. [Colophon.] Thus endeth thys frutfull treatese of the prease of women, called *Mulierum Pean*.—Imprynted at London in Crede Lane by. John Kyng. 8vo. B. L.

There was an impression of this work by William Myddylton, which was certainly older than that before us it was extremely popular, and in 1557-8 King entered his edition of it at Stationers' Hall, and, although it bears no date, it most likely came out in 1560. It is an answer to "The Scole House of Women," a satirical and humorous attack upon the sex, which also came from King's press "Anno Domini MDLX," the authorship of which has never yet been ascertained, because literary antiquaries had never read "The prayse of all women, called Mulherum Pean" there Edward Gosynhyll, who wrote and put his name to that production, avows that he was the writer also of "The Scole House of Women," and adds, that in the work in our hands he meant to make the sex amends. "The Scole House of Women" was also printed by Thomas Petyt, the title-page dated 1541, and the colophon (which was most likely correct) dated 1561. The point now established by the admission of Gosynhyll is, that he was the author both of the one and of the other. Ritson only knew that Gosynhyll wrote the amends, not the attack. The poet feigns a Vision of Ladies, while he was fast asleep in the middle of January, and they call upon him thus —

"A wake, they sayde, slepe nat so fast '  
 Consyder our grefe, and how we be blamed,  
 And all by a boke that lately is past,  
 Whyche by reporte by the[e] was fyrst framed ,  
 The *scole of wemen*, none auctour named  
 In prynte it is passed, lewdely compyled,  
 All women wherby be sore revyled "

Venus puts her special command upon Gosynhyll to write down her speech in commendation of women, and she refers at large to examples in sacred and profane history, commencing with Eve the following stanza, not very complimentary on some accounts, will remind the reader of the old jest of the man who, being advised to cure his wife's dumbness by putting an aspen-leaf under her tongue, never afterwards could stop it —

"Some saye the woman had no tonge  
 After that God had her create,  
 Untyll the man toke leaves longe,  
 And put them under her palate  
 An aspyne leffe of the dyvell he gatte ;  
 And for it moveth wyth every wynde,  
 They saye womens tongues be of lyke kynde "

The above may be taken as a specimen of the style and character of the whole poem, and among other proofs of the excellence of women, Gosynhyll resorts to the instances of Veturia (the mother of Coriolanus,

whom Shakespeare, after Plutarch, names Volumnia), Portia, Lucretia, Cornelia, &c. In the last stanza, just preceding the colophon, he gives his own name as the author of the poem :—

“Yf question be moved who is thine authour,  
Be nat adorad to utter his name  
Say Edwarde Gosynhyll toke the labour  
For womanhede the[e] for to frame  
Call hym thyne authour, do nat ashame :  
Thankes lokes he none for, yet wold he be glad  
A staffe to stande by that all women had.”

We may take this opportunity of noting that Mr. Utterson, in his “Early Popular Poetry,” 8vo. 1817, printed “The Scole House of Women” from Allde’s edition of 1572, which is in some places importantly defective: we will only point out a single instance at the end of the last stanza but three, which closes there with the following couplet :—

“God graunt us all we may doo this,  
For to amend that is amis.”

The last line, according to the measure, to the point, and to Petyt’s edition of 1561, ought to run—

“Every man to amende one in that is amys.”

GOTHAM, MERRY TALES OF.—The Merry Tales of the Mad-Men of Gotam. By A. B. Doctor of Physick.—Printed by J. R. for G. Coniers at the Golden Ring on Ludgate Hill, and J. Deacon at the Angel in GUILT-SPUR-STREET without Newgate. 8vo. B. L. 12 *leaves*.

This Reprint is without date, but may be assigned to a period shortly before the commencement of the eighteenth century. The first impression must have appeared before the middle of the sixteenth century, but the oldest extant exemplar bears date in 1630, 12mo., under the following title :—

“The merry Tales of the Mad-men of Gottam. Gathered together by A. B. of Physicke Doctor.—Printed at London by B. A., and T. F. for Michael Sparke, dwelling in Greene Arbor at the signe of the Blue Bible. 1630.”

All earlier and many later copies have been *thumbed* out of existence: it is in Black letter, and, like the copy in our hands, consists of twenty Tales. They were collected and written by Andrew Borde, a

Physician in the reign of Henry VIII, who seems to have wisely thought that mirth was the best medicine. Nevertheless, after writing his "Boke of the Introduction to Knowledge," "the Breviary of Health," and various other learned and amusing works, poverty brought him to the Fleet prison, where, according to Wood (*Atk Oxon* I 172, edit Bliss) he died in 1549.

"Here beginneth certain Merry Tales of the Mad-men of Gotam" immediately follows the title-page, which is ornamented by a wood-cut of the Men of Gotham hedging in a Cuckoo. "The first Tale" then commences, each being separately numbered.

"The foles of Gotham" must have been celebrated long before Borde made them more ridiculous, for we find them laughed at in the Widkirke Miracle-plays, the only existing MS of which was written about the reign of Henry VI. The mention of "the wise men of Gotum" in the MS play of "Misogonus" was later than the time of the collector, or author, of the tales as they have come down to us, because that comedy must have been written about 1560. The MS copy of it, however, bears the date of 1577. In "A briefe and necessary Instruction," &c by E D, 8vo 1572, we find "the fools of Gotham" in the following curious and amusing company — "Bevis of Hampton, Guy of Warwicke, Arthur of the round table, Huon of Bourdeaux, Oliver of the castle, the foure sonnes of Amond, the wities devices of Gargantua, Howleglas, Esop, Robyn Hoode, Adam Bell, Frier Rushe, the Fooles of Gotham, and a thousand such other." Among the "such other" are mentioned "tales of Robyn Goodfellow," "Songes and Sonets," "Pallaces of Pleasure," "unchast fables and Tragedies, and such like Sorceries," "The Courte of Venus," "The Castle of Love."

This is nearly as singular and interesting an enumeration as that of Capt Cox's library in Laneham's Letter from Kenilworth, printed three years later, although the former has never been noticed, on account of the rarity of E D's [possibly Sir Edward Dyer's] strange little volume.

William Kempe's "applauded merriments" of the men of Gotham, in the remarkable old comedy, "A Knack to know a Knave," 1594, consists only of one scene of vulgar blundering, but it was so popular as to be pointed out on the title-page in large type, as one of the great recommendations of the drama.

In a ballad called "Choice of Inventions," (printed without date, in the only known copy, for T. Coles, but having, no doubt, originally

appeared in the reign of Elizabeth), we find the men of Gotham thus celebrated :—

“There were three men of Gotam,  
as I have heard men say,  
That needs would ride a hunting  
upon Saint David's day.  
Though all the day they hunting were,  
yet no sport could they see,  
Untill they spide an Owle,  
as she sate on a tree.  
The first man said it was a goose,  
the second man said nay,  
The third man said it was a hawke,  
but his bels were falne away.”

The fourteenth Tale in the little volume before us relates to a Gotham man who could not distinguish between a goose and a buzzard. Omitting other authorities, and coming down to a later period, we may notice a political and satirical ballad, dated London, 1701, thus entitled :—  
“Advice to the Kentish Long-Tails, by the Wise-men of Gotham.”

The droll wood-cut on the title-page of the collection in hand refers to the following :—

“The third Tale.

“On a time the men of Gotam would have pinned in a Cuckow, whereby she should sing all the year : so in the midst of the Town they made an hedge, round in compass, and got a Cuckow and put therein, saying to her, sing here all the year, thou shalt lack neither meat nor drink The Cuckow, as soon as she perceived her self incompassed within the hedge, flew away. A vengeance on her ! said they : we made not our hedge high enough.”

Locke did not disdain to avail himself of this story, by way of illustration. Nearly all the tales are of the same character ; but as the book has been reprinted of late years by Mr. Halliwell, it is needless here to quote more of them. A doubt has arisen whether Gotham be a village in Nottinghamshire or in Sussex, the fact being that there are two Gothams. The writer of a letter in the *Archæologist*, I. p. 129 (Mr. M. A. Lower) contends with some force and humour that, as Dr. Andrew Borde was of Pevensy, the Gotham, which he rendered famous and familiar, is in Sussex. The fact is, that there are few country towns in which similar stories might not be collected, to the discredit of the brains as well as of the morals of the inhabitants.

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GREENE, ROBERT.—A Maidens Dreame. Upon the Death of  
the right Honorable Sir Christopher Hatton, Knight, late



Lord Chancellor of England. By Robert Green, Master of Artes —Imprinted at London by Thomas Scarlet for Thomas Nelson 1591 4to 10 leaves.

This is an undoubted, but unrecorded, production of the celebrated Robert Greene, who usually spelt his name with an *e* final, and he did so at the end of the dedication to Lady Elizabeth Hatton, the wife of Sir William Hatton, nephew to Sir Christopher—"R Greene, *Norod-vicensis*," or *Norfolciensis* (see p 265) Here, too, he calls himself Lady Hatton's "poor countryman," she having been born in that county When we state that the work is unrecorded, we mean that it has never yet been included in any list of Greene's pieces, not even in the last edition of Lowndes' *Bib Man* of 1859, although the existence of it was pointed out as long since as 1845 (see the Shakesp Soc Papers, II p 130) Only a single copy of it is extant, and that is in the archiepiscopal library at Lambeth, whither, perhaps, it was sent for the approbation of Bancroft, and not receiving his sanction, it may have been suppressed it had, however, been duly entered at Stationers' Hall on 6th December, "under the hands of Mr Fr Flower and Mr Watkins," as "A Maydens Dreame upon the death of my late Lord Chancellor" Sir Christopher Hatton had died greatly in the Queen's debt, and in some disgrace on that account, and it is possible that the non-publication of the tract was owing to some such cause. It is not of a character to have been extremely popular, and if it came out in the usual way, and was openly sold in Stationers' shops, it seems hardly likely that every copy but one would have disappeared. Nevertheless, such may have been the case, and certain it is that from 1591 to 1845, when the Shakespeare Society directed attention to it, it has never been mentioned the Rev Mr Dyce was ignorant of its existence, when he published two volumes of Greene's works in 1831 We proceed briefly to describe it

The dedication occupies two pages, but we need only farther remark upon it, that Greene there professes to have taken up the subject, because it had been neglected by other poets He begins as follows, under the heading of "A Maidens Dreame" —

"Methought in slumber as I lay and dreamt  
I saw a silent spring railed in with jeat,  
From sunnie shade or murmur quite exempt,  
The glide whereof gainst weeping flints did beat;  
And round about were leavellesse beeches set  
So darke, it seemed nights mantle for to borrow,  
As well to be the gloomie den of sorrow"

Why the author called it "a Maiden's Dream" does not appear, but perhaps he meant thereby to personify Queen Elizabeth lamenting over the loss of her once favourite. This interpretation, if intended by Greene, might be objected to by persons in authority. After a few more stanzas, descriptive of the spring, we come to "the Complaint of Justice," or Astræa, who enlarges upon Hatton's claims to admiration as an impartial Lord Chancellor :—

"His eyes were seats for mercy and for law,  
Favour in one and justice in the other ;  
The poore he smooth'd, the proud he kept in aw ;  
As just to strangers as unto his brother.  
Bribes could not make him any wrong to smother,  
For to a Lord, or to the lowest groome,  
Stil conscience and the lawes set down the doome."

In this last line we have taken a liberty with the text by substituting "lawes" for *cawes*, as we have no doubt that the old printer mistook the letter *l* for *c*, and composed the word accordingly : in another and a subsequent stanza the very same error is committed, where "cord" is printed *lord*, and "lord" *cord*. "The Complaint of Justice" is followed by the several Complaints of Prudence, Fortitude, Temperance, Bounty, Hospitality, and Religion, with supplementary descriptions of the sorrow of various classes of society under the heads of "Primate" and "Miltes :—" here we are led to believe that Hatton had been in some way acquainted with Greene, for speaking of the corse, he says :—

"No sooner did I cast mine eie on him,  
But in his face there flasht a ruddie hue ;  
And, though before his lookes by death were grim,  
Yet seemd he smiling to my gazing view,  
(As if, though dead, my presence still he knew) :  
Seeing this change within a dead man's face,  
I could not stop my teares, but wept a pace."

It may be, that here also Greene was guilty of the imprudence and indecorum of speaking and writing in the person of the Queen, and this fact may have prevented the publication of the poem. In the end Astræa conveys the body of the dead knight to heaven, and the last stanza is this :—

"As thus attendant faire Astræa flew,  
The Nobles, Commons, yea, and everie wight,  
That living in his life time Hatton knew,  
Did deepe lament the losse of that good knight.  
But when Astræa was quite out of sight,  
For griefe the people shouted such a screame,  
That I awoke, and start out of my dreame."

The production is badly, because hastily, printed, in order that it might be brought out while the interest regarding Hatton, and the striking event of his untimely death, continued fresh and vivid. In one place "degree" is clearly printed for *desert*, and, besides the errors we have already pointed out, it would be easy to enumerate others more or less palpable. On the whole, and without allowing much for the urgency of the occasion, the versification is creditable to Greene, and it shows, what is admitted by many of his contemporaries, that his pen was very ready, and his ink always fluent

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GREENE, ROBERT —Greenes Orpharion. Wherin is discovered a musically concord of pleasant Histories, many sweet moodes graced with such harmonious discords, as agreeing in a delightfull close, they sound both pleasure and profit to the eare. Heerein also as in a Diathecon, the branches of Vertue, ascending and descending by degrees, are counted in the glorious praise of women-kind. With divers Tragical and Comical Histories presented by Orpheus and Arion, being as full of profit as of pleasure. *Omne tulit punctum, qui miscuit utile dulci*. Robertus Greene, in Artibus Magister—At London, Printed for Edward White, dwelling at the little North doore of S. Pauls Church at the signe of the Gun. 1599 4to B L 32 leaves.

The bookseller was determined not to lose the benefit of Greene's name when he published this tract, for it not only appears at the top and in the middle of the title-page as well as at the close of the dedication and address to the reader, but at the end in large characters, "Fins Robert Greene." Whether it were really by him is another question. If it were, this edition (the only one known, and one of the scarcest of the productions imputed to this author) must either have been a re-impression of an earlier edition, or it must have lain by for some years in MS. It is dedicated "to the right worshipfull Maister Robert Carey Esquire," and Greene there speaks of his "youth," and of the "rural instrument," meaning the Orpharion,

which he offers to his patron, and which he hopes "may agree with the daintines of his touch and fingering." In an address headed "To the Gentlemen Readers Health," he informs them that there had been some delay in publishing the piece, observing, "the Printer had it long since: marry, whether his presse were out of tune, paper deere, or some other secret delay drive it off, it hath line this twelve months in the suds." This of course would not account for its appearance six or seven years after the author's death, and we may be disposed to think that he refers to some, now lost, first edition, which, as he adds, "crept forth in the Spring."

The body of the tract consists of a dream which the author had on Mount Erecinus, when sleep had been produced by the playing of a Shepherd on his pipe, who afterwards turns out to be Mercury. Greene fancies himself carried to the Court of Jupiter, where all the Gods and Goddesses are assembled feasting, and whither Orpheus and Arion are brought from Hell, in order to tell tales and make the celestials merry. Orpheus relates a story of Lydia, (the daughter of King Astolpho), who behaves with unexampled cruelty to a faithful knight named Alcestis, whose love she disdains: he fights her father's battles, and conquers kingdoms for him, returns and is promised whatever he can demand. He asks Lydia, who still scorns him, while her father breaks his word to him. Alcestis flies, joins an enemy, and conquers Astolpho, whose life and that of his daughter he spares, but only to be afterwards entrapped by them, shut in a dungeon, and starved to death. In turn Lydia's father is killed by his revolted subjects, and she suffers the same fate as Alcestis.

The tale of Arion is of a different complexion: it relates to the union of Philomenes, Prince of Corinth, with Argentina, who was only the daughter of a subject. Her husband is dethroned by Marcion, a powerful enemy, and compelled to earn his living by daily labour, while the conqueror makes vain love to his wife. She is driven to adopt a stratagem, and promises Marcion to submit, if at the end of three days of starvation he still prefers her to every thing. He goes through the trial, at the close of which Argentina appears before Marcion, followed by a maid with a dish of tempting meat: he instantly snatches the meat; and, in sudden admiration of the virtue of Argentina, he as suddenly agrees to restore her husband to his throne, and to withdraw all his forces.

Both tales (we may suspect them to be translations) are well told, allowing for the prolixity of some of the speeches, and both are de-

cidedly in Greene's style if not by him, they are an excellent imitation. Moreover, we here twice meet with a proverbial expression, which Greene introduces into another of his tracts "*Planetomachia*," 1585, and which, being also found in the First Part of Henry VI, may still farther connect him with that play. On p 16 of "*Orpharion*," we read, "She is a woman and therefore to be wone," and on p 48, we have, "Argentina is a woman, and therefore to be wooed, and so to be won." The passage in Henry VI, Pt 1, A 5, sc 3, we need hardly quote, but it is this —

"She's beautiful, and therefore to be woo'd,  
She is a woman, therefore to be won"

On p 20 we find an epithet, also in Shakespeare, but not absolutely peculiar to him. In *Mids N Dream*, A II sc 2, we read of "the *childing* Autumn," and Greene in the tract before us applies the same word to winter, in reference to the productiveness that follows its severity "the *childing* colde of winter, makes the sommers sun more pleasant." Three pieces in verse are introduced, two of which appear to be original, but the third is imitated from Anacreon, perhaps the first time his Greek had put on an English dress. It begins

"Cupid abroad was lated in the night, &c"

The other two poems are entitled "*Orpheus Song*," and "*the Song of Arion*," and all three are in six-line stanzas. Arion's Song is much the best, and contains some smooth lines in praise of women

GREENE, ROBERT — *A Quip for an upstart Courtier. Or, a quaint dispute between Velvet breeches and Cloth-breeches. Wherein is plainly set downe the disorders of all Estates and Trades.*—London Imprinted by John Wolfe, and are to bee sold at his Shop in Poules chayne 1592 4to B. L. 24 leaves.

There were evidently three impressions of this tract in 1592, the year in which it first appeared. Two are known, but of one, certainly the earliest, no copy has come down to our day that was the edition in which the attack upon Gabriel Harvey and his two brothers was inserted. It must have been recalled (though no authority, that we are aware of, mentions the circumstance) and, when the objectionable

passage was cancelled, the tract was reprinted without it, as has been stated, twice in the same year, 1592. This, before us, is one of the copies of 1592; and another, not the same impression, but with the same date, is at Bridgewater House, (see Cat. p. 131); which of the two was anterior to the other it is perhaps vain to inquire, and, as there is no difference at all material between them, little would be gained, even if we could settle the point.

The gravamen of the charge against the Harveys was that they were the sons of a Ropemaker at Saffron Walden; and according to Thomas Nash, in his "Strange Newes," 1592, it did not occupy more than "seven or eight lines," in Greene's "Quip for an upstart Courtier." This passage having been suppressed, all that is found in any extant copy regarding Ropemakers is the following:—

"The Ropemaker replied, that honestly journeying by the way, he acquainted himself with the Collier, and for no other cause pretended. Honest with the Divell! quoth the Collier; how can he be honest whose mother, I gesse, was a witch, for I have heard them say, that witches say their prayers backward, and so doth the Ropemaker yearne his living by going backward, and the knaves cheefe living is by making fatall instruments, as halters and ropes, which divers desperate men hang themselves with."

In this there is nothing personally offensive to the Harveys, but we can easily imagine how the alteration of a few words may have made it so, especially when we bear in mind that at least two of the brothers dealt in astrology. It was Gabriel Harvey's resentment at what Greene had written and printed, only a short time before his death, that drew upon Harvey the vengeance of Nash, the friend of Greene, who survived him about eight years.

It is to be observed that Greene's name does not appear, as usual, upon the title-page, but it is subscribed to the dedication "To the Right Worshipful Thomas Burnabie Esquier."

Popular as this production was, and often as it is mentioned or alluded to by contemporaries, no edition of it is known between those of 1592 and 1606: the Rev. W. Dyce (Greene's Works, I. cvii) was aware of none after 1592, until the year 1615.

It is reprinted in the Harleian Miscellany, and all that is now necessary more to say of it is, that Greene's claim to originality in the design, and indeed in the wording of some of his descriptions of persons, &c. is destroyed by the discovery of Francis Thynne's humorous poem "The Debate between Pride and Lowliness," which has been reprinted by the Shakespeare Society, and of which an account is given hereafter under THYNNE.

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GREENE, ROBERT —Ciceronis Amor, Tullies Love Wherein is discoursed the prime of Ciceroes youth, setting out in lively Portraitures, how yong Gentlemen, that ayme at Honour, should leuell the end of their affections, holding the love of Countrey and friends in more esteeme, then those fading blossomes of beautie, that onely feede the curious survey of the eye A worke full of pleasure, as following Ciceroes vaine, who was as conceited in his youth, as grave in his Age, profitable, as containing precepts worthy so famous an Oratour Robert Greene *In artibus Magister Omne tulit punctum qui miscuit utile dulci* —London, Printed for John Smethwicke, and are to be sold at his Shop in S Dunstanes Church-yard, vnder the Diall 1609 4to B. L. 40 leaves

This popular, but very affected performance went through at least 10 editions it was first printed, as far as we know, in 1589, and subsequently in 1592, 1597, 1601, 1609, 1611, 1615, 1616, 1628 and 1639 With regard to the style in which it is written Greene admits in his brief address "To the gentle Readers," (which follows the dedication to Ferdinando, Lord Strange, afterwards Earl of Derby, who died in 1594) that he had "lost himself in improper words"

The preliminary matter is farther remarkable for a copy of Latin verses by the famous Thomas Watson, who subscribes himself "of Oxon," while an "Hexasticon" is signed "G B Cantabrigiensis" English commendations, in verse, follow, by "Thomas Burneby Esquire," (no doubt the same person to whom Greene dedicated his "Quip for an upstart Courtier,") and by "Edward Rainsford Esquire," of whom nothing more is known

The tract contains five English Poems by Greene, together with some Latin verse and prose

We may take this opportunity of mentioning, that several of this author's productions were entered at Stationers' Hall, and probably printed, some years before the dates of any extant editions His "Myrrour of Modestie," was entered on 7th April, 1580—his "Mamillia," Pt I on 3rd Oct 1581, and Pt II on 6th Sept 1583—his "Gwydonius, the Card of Fancy," on 11th April, 1583—his "History of Arbasto," on 13th Aug 1584—his "Farewell to Folly," on 11th

June, 1587—and his “Penelopes Web,” on 26th June in the same year. These facts were unknown to the editor of “Greene’s Works,” 2 vols. 8vo. 1831, and they are important because they prove that Greene was an author at an earlier date than has ever been supposed: he took the degree of B.A. at Cambridge, in 1578, and yet in the spring of the next year his first work “The Mirror of Modesty” was entered for publication, though it did not come out until five years afterwards. The Rev. Mr. Dyce states, that the earliest of Greene’s publications yet discovered is dated 1584, (p. xxxix.) This is certainly a mistake; for the first part of his “Mamillia” bears date in 1583, and had been registered at Stationers’ Hall three years before.

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GREENE, ROBERT. — Pandosto: The Triumph of Time. Wherein is discovered by a pleasant History, that although by the meanes of sinister Fortune, Truth may bee concealed, yet by Time, in spight of Fortune, it is manifestly revealed. Pleasant for Age to avoyd drowsie thoughts, Profitable for Youth, to avoyd other wanton Pastimes, And bringing to both a desired content.—*Temporis filia Veritas*.—By Robert Greene, Master of Arts in Cambridge.—*Omne tulit punctum qui miscuit utile dulci*.—London, Printed by T. P. for Francis Faulkner, and are to bee sould at his Shop in Southwarke, neere St. Margarets Hill. 1632. 4to. B. L. 27 leaves.

This edition of the novel on which Shakespeare founded his “Winter’s Tale,” shows that to a late date its original mane was preserved, although it has been supposed that, after the first impression, the running title of “The History of Dorastus and Fawnia,” had been substituted. There are some trifling variations between the wording of the title above given and of that of 1588, the date at which, as far as we know, the tract first appeared: “most” is omitted before “manifestly revealed;” and “avoyd” is repeated, in the second instance, instead of “eschue,” which in 1632 was perhaps considered somewhat obsolete. The body of the story is the same in all the early reprints, allowing for difference of orthography. It is so well known that it would be merely a waste of space to say anything of it here.



It is strange that no copy of any impression exists between 1588 and 1607 only a single exemplar of the first impression has been preserved, and we can hardly suppose that 19 years elapsed before "Pandosto" was republished. The truth, no doubt, is that the earlier copies were destroyed by the multiplicity and carelessness of readers. It became a prose chap-book in 1735, if not earlier, under the title of "The Fortunate Lovers, or the History of Dorastus, Prince of Sicily, and of Fawnia, only daughter and heir to the King of Bohemia." At this date Hugh Stanhope, who signed the preface, pretended to have translated it "from the Bohemian," but he only modernised Greene's language, and fixed the period in pagan times he also adopted Greene's much ridiculed geographical blunder, which Shakespeare did not attempt to correct.

With reference to this point the following extract from the Life of Lord Herbert of Cherbury is not inapposite "His (Louis XIII) favourite was Monsieur de Luynes, who in his nonage gained much upon the king by making hawkes fly at little birdes in his gardens, and by making some of these little birdes again catch butterflies \* \* \* How unfit this man was for the credit he had with the king may be argued by this, that when there was a question made about some business in Bohemia, he demanded whether it was an inland country, or lay upon the sea?" Life of Lord Herbert, p 134, edit 1770 In 1760, "Dorastus and Fawnia" appeared in harmless verse, then also as a chap-book, with a repetition of the statement that the parties sailed to and from Bohemia, so little at any time was geographical accuracy in the story considered of importance

GREENE, ROBERT —Greenes Vision Written at the instant of his death. Conteyning a penitent passion for the folly of his Pen. *Sero sed serio* —Imprinted at London for Thomas Newman, and are to be sould at his Shop in Fleetestreete, in Saint Dunston's Churchyard 4to n. d. B. L.

As no author is known we have necessarily put the name of Robert Greene at the head of the present article, but it is not for a moment to be supposed that he wrote the tract. It is so rare that the editor of "Greene's Works" (2 vols 8vo 1831) could not obtain a sight of it, and we never heard of more than the copy we have employed

The original publisher wished his readers to believe that it was penned by Greene, and that it related a vision with which he had been favoured just before his death : Newman had put forth " Greene's Farewell to Folly," in 1591, but before the production in hand was written Greene was certainly dead. It has no date on the title-page or elsewhere, but we may be sure that it appeared very shortly after Sept. 1592. It is a tolerably successful imitation of Greene's style, both in prose and verse, and the intention of course was to lead buyers to believe that it was the very latest work of the popular, but profligate author. It represents Greene as formally disavowing " The Cobbler of Canterbury," 1590 ; and it speaks of his " Never too Late " as " unfinished," when we know that two parts of the subject had been completed in 1590 : it is possible, that Greene, had he lived, intended to have added a *third* part ; and third parts to very successful plays were then not at all uncommon.

Although the writer of " Greene's Vision," whoever he may have been, denies, as from Greene, the authorship of " The Cobbler of Canterbury," the poetry in both tracts is of a very similar character : take, for instance, the following

"DESCRIPTION OF SIR GEEFFERY CHAUCER."

" His stature was not very tall ;  
 Leane he was, his legs were small,  
 Hosd within a stock of red ;  
 A buttond bonnet on his head,  
 From under which did hang, I weene,  
 Silver haire both bright and sheene.  
 His beard was white, trimmed round,  
 His countnance blithe and merry found.  
 A sleevelesse jacket large and wide,  
 With many pleights and skirts side,  
 Of water chamlet did he weare ;  
 A whittell by his belt he beare.  
 His shooes were corned broad before,  
 His Inckhorne at his side he wore,  
 And in his hand he bore a booke :  
 Thus did this auntient Poet looke."

To this is added a pendant picture of John Gower, followed by a discussion between Chaucer, Gower and Greene on the merits of some of the productions of the latter : Greene acknowledges his faults, and promises to amend both his writings and his morals, observing,

" Onely this (father Gower) : I must end my *Nunquam sera est*, and for that I crave pardon ; but for all these follies, that I may, with the Ninevites, shew in sackcloth my hartly repentance, looke as speedily as the presse will serve for my *Mourning Garment*, a weede that I know is of so plaine a cut, that it will please the gravest eie, and the most preceize eare."

Greene's " Mourning Garment," here mentioned, was in fact in print

nearly two years before the death of its author. He is supposed to have this interview with the two old poets in a dream or vision, and after they have vanished and Greene awakened, he thus concludes

"I felt horror in my conscience for the follyes of my penne, whereupon, as in my dreame, so awooke I, resolved peremptorie to leave all thoughts of love, and to applye my wits, as neere as I could, to seeke after wisdom, so highly commended by Salomon but howsoever the direction of my studies shall be limited me, as you had the blossomes of my wanton fancies, so you shall have the frutes of my better laboures

"FINIS Rob Greene"

There are no fewer than seven pieces of rhyme in this production, one of them filling three pages, in short lines enumerating various classical authors who had applied themselves to the description and praise of love and lovers. Greene's "Mourning Garment," was entered at Stationers' Hall on Nov. 2, 1590, but we do not trace in the Registers any record of "Greene's Vision."

GREY, MARY, &c —A Letter of Mr Casaubon. With a Memorial of Mrs Elizabeth Martin late deceased Micah 7. 8, &c —London, Printed by Nicholas Okes for George Norton 1615. 8vo 9 leaves

This publication, which is unnoticed by bibliographers, consists chiefly of poems by Mary, Anne, and Penelope Grey, upon the death of their sister Elizabeth Martin. They are preceded by Casaubon's Letter mentioned on the title-page, and a translation of it subscribed "Isaacus Martinus, Germanus, fecit." It appears that the lady whose death is thus celebrated was of the Greys of Suffolk, and the little volume of nine leaves is dedicated to John, Bishop of Sodor, Sir Clement Throgmorton, and Sir John Repington, Knights. The lines subscribed "Mary" (i. e. Mary Grey) run more smoothly than those of her sisters Anne and Penelope, and the following is one of her stanzas

"Then banish hatefull Passion unto Hell,  
That vailes with Cupids Scarfe the clearest sight,  
And doth True Judgement from his Throne expell,  
Circling with shades Heav'n's love-deserving Light,  
Making Obscurity then Day more bright  
Disdaine this servile Yoke of base Subjection,  
For drossie Earth deserves not thy Affection."

GRISELDA, PATIENT. — The Pleasant and sweet History of patient Grissell. Shewing how she from a poore man's Daughter, came to be a great Lady in France, being a patterne for all vertuous Women. Translated out of Italian.—London, printed by E. P. for John Wright, dwelling in Gilt-spurststreet at the signe of the bible. 1640. 8vo. B. L. 12 leaves.

The above title-page (from which the date and part of the last line are nearly cut away) is preceded by a sort of half-title on another leaf, headed "The History of the Noble Marques," and underneath it a wood-cut (repeated on the general title-page) representing "the noble Marquis" hunting a buck, and gazing at patient Grissell, who sits spinning at her cottage door: at the back of this half-title is a wood-cut of Queen Elizabeth, wearing her crown and bearing her sceptre: at the back of the general title is another wood-cut of some great lady walking, followed by two attendants. The text of this tract, or more properly chap-book, begins on A 3, with "Chapter I. How, and in what place the Noble Marquesse was dwelling."

The story is divided into eleven chapters, the two first and the two last being prose: the rest, with some verbal and literal changes, is the same as a broadside called "An Excellent Ballad of Noble Marquess and Patient Grissell. To the Tune of, *The Brides Good-morrow, &c.*" It was "Printed by and for Alex. Milbourn, in Green-Arbor-Court in the Little-Old-Bailly." From the tune we may see that the composition of this ballad was posterior to "The Brides Goodmorrow" in "Roxburghe Ballads," 1847, p. 60. We apprehend that the broadside ballad preceded the chap-book before us, and that the prose, at the commencement and conclusion of the latter, was added merely to give an appearance of novelty to Wright's publication. The broadside of Alex. Milbourn was doubtless itself a reprint from a much older original, which had come out anterior to the demise of Queen Elizabeth, and before the play by Dekker, Chettle, and Haughton, published in 1603, was performed in 1599. (See "Henslowe's Diary," printed by the Shakesp. Society, pp. 96, 162, &c.)

The same remarks, as to age, will apply to a quarto tract on the same story, of which no other copy seems known but that before us bearing date in 1619. It is entirely prose, excepting two couplets on the title-page, which runs in these terms:—

"The Antient, True and Admirable History of Patient Grissel, a Poore Mans Daughter in France Shewing, how Maides by her example in their good behaviour may marrie rich Hosbands, And likewise, Wives by their patience and obedience may gaine much Glorie Written in French And

Therefore to French I speake and give direction,  
For, English Dames will live in no subjection

But, now Translated into English And

Therefore say not so For, English maids and wives  
Surpasse the French in goodnesse of their lives

At London, Printed by H L for William Lutter, and are to be sold at his shop in Bedlem, neere Moore-Fields 1619" It consists of sixteen leaves in closely printed B L, and is divided into ten chapters with separate headings

Besides those already noticed, there are three other woodcuts in the chap-book of 1640, but they have only the most general, if any, relation to the incidents of the story, and were, perhaps, such as the printer happened to have by him The two introductory chapters merely inform the reader of the rank and situation of the parties, and are in fact not at all essential to the intelligibility of the verse-portion of the narrative the same may be said of chapters 10 and 11 at the end, one of which gives an account of a great feast made in celebration of the union of the parties, and the other is entitled "The Authors perswasion to all Women in Generall" As a specimen of the homely verse we select one stanza from Chap 6, headed "Of the great sorrow that Patient Grissel made for her Children"—

"She tooke the Babies,  
Even from the nursing Ladies,  
betweene her tender armes  
She often wishes,  
With many sorrowfull kisses,  
that she might ease their harmes  
Farewell, farewell,  
A thousand times my children deare  
never shall I see you againe!  
'Tis long of me,  
Your sad and wofull Mother here,  
for whose sake both must be slaine  
Had I been borne of royall iace,  
You might have liv'd in happy case,  
But you must dye  
for my unworthnesse!  
Come, messenger of death (quoth she)  
Take my dearest Babes to thee,  
And to their father  
my complaints expresse"

The lines are here divided to suit the narrowness of the original page, but in "The Bride's Goodmorrow," to the same tune, in the "Book of Roxburghe Ballads," 4to. 1847, it was not necessary to make them by any means so short.

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GROVE, MATHEW.—The most famous and Tragical Historie of Pelops and Hippodamia. Whereunto are adjoynd sundrie pleasant devises, Epigrams, Songes and Sonnettes. Written by Mathewe Grove.—Imprinted at London by Abel Jeffs dwelling in Forestreete without Creeplegate, neere unto Grubstreete. 1587. B. L. 8vo. 72 *leaves*.

The fable of Pelops and Hippodamia occupies the first five and forty pages of this volume, and the incidents are employed with little ingenuity and no fancy. The versification is in alternate lines of twelve and fourteen syllables without variety, excepting when the author inserts the supposed "Proclamation" of CENOMAUS challenging all comers: it runs thus prosaically:—

'If there be any wyght that myndes to trye  
By course of charets on the fieldish playne,  
And eke before the route of chyvalry  
Worthy seeme to have reward for payne,  
It stayes the wyll of Onomaus grace  
That they approch within these thyrti dayes  
Unto the Court, where they shall finde in place  
Hymselfe sole prest to try in these assayes  
Gaynst commers all; and who so vanquisht is  
On fyeld by hym shall soone then lose hys lyfe:  
But who so overrunnes the king, with blisse  
Shall espouse Hippodamia to his wyfe:  
And furthermore the Realme for to enjoy,  
After the death of Onomaus king,  
To hym without disturbance or anoy  
Of any man, and to his chyldren after hym."

What succeeds is a favourable specimen, introducing the contest between CENOMAUS and Pelops:—

"The King as cheefe and chalenger first marcheth on the waye,  
With all the crue of noble men him after in araye;  
Some wyth theire helmes besette with plumed fethers hye,  
Some on theire horsres heades for shewe doe put the like, perdie,  
Which waveth with the winde: the thirde but in degree  
Doth Pelops ryde in perfect hope, but none so brave as he.  
The charrets make a cheereful shewe: the trumpets sounde woulde move  
The heart of anie wight, yea sure, the verie goddes above.

So shrill a note with puffed cheekes those men with breth doe sounde,  
 That from the earth it flies to skies, from skyes agayne to ground  
 The horses eares are filde with that, they snort, and staring stand,  
 They praucing jette to shew themselves which best might tread the land  
 But Hippodame, whose face hath set each heart on flamed fire,  
 Doth follow now with troupes of dames in sad and blacke attire  
 Not as she went the prize to see with joy, or to behold,  
 But as though that she went to mourn Oh, wight of perfect mould !”

The “Epigrams and Sonnets” begin on the reverse of sign D iii, and consist chiefly of love poems, addressed, as far as we can now judge, to imaginary objects. The titles of some of them are imitated from the “Songs and Sonnets” of the Earl of Surrey, Sir Thomas Wyatt, &c but, although much later in date, they are greatly inferior in sentiment and language, to say nothing of higher qualities. Most of these are in fourteen-syllable lines, but others in heroic couplets, stanzas, and lyrical measures. The following is the opening of a poem thus entitled “The lover being denied, yet singeth this song, being constant, with hope to obtain hir at the last that may reward him for his paine ”

“Though surging seas do compasse me  
 Of carking cares on every side,  
 Yet trust I once to range more free,  
 And to the joyfull valley glide,  
 And eke the wight for to obtaine  
 That may release me from my payne

“Though she sayes nay to my request,  
 And doth deny my true desire,  
 Disdayning aye to breed my rest,  
 Whereby I freeze amid the fire,  
 Yet trust I once for to avart  
 This stubborne sternnesse from her hart ”

In the subsequent “the lover writeth in praise of his Ladie, wherein he doth compare hir to a Laurel tree that is alwaies greene ” it is in a form of versification of which the author does not seem to have been very fond—ten-syllable alternatè rhyme

“Like as the Bay that bears on branches sweet  
 The laurel leaf that lasteth alway greene,  
 To change his hue for weather dry or weat,  
 Or else to lose his leafe is seldome seene  
 So doth my deare for aye continue still  
 As faythfull as the loving Turtle dove,  
 Rewarding me according to my will  
 With faithfull hart for my most trustie love  
 And sith the tme that we our love began  
 Most trustie she yet hath endured aye,  
 And changeth not for any other man,  
 So constant she of fayth in heart doth stay

Wherefore unto that tree I hir compare  
 That never loseth leafe ; no more doth she  
 Lose tried trueth, how ever that she fare,  
 But alwayes one by love in hart to me.  
 Then bost I on this branch of Bayes most pure,  
 Sith that so sweete I finde it at my hart,  
 And love while that my life shall aye endure,  
 And till that death our bodyes two shall part."

Here and there Mathew Grove makes an attempt at humour, but without any talent for it. The subsequent is quoted, principally because it shows that a still common jest was current two hundred and fifty years ago :

*"A perfect tricke to kill little blacke flees in ones chamber.*

"Take halfe a quart of barly graine,  
 A quart of strongest beere,  
 And boyle withall in earthen pot  
 A pint of water cleere,  
 Till all these three consumed be  
 To ounces twelve or lesse,  
 And then the place, to which you will  
 These fleas in heaps to presse,  
 Anoynt with that : this water hath  
 In it this vertue raw,  
 That all the fleas will thither come.  
 Then take a slender strawe,  
 And tickle them on the small ribs,  
 And when you see one gape,  
 Thrust then the straw into his mouth,  
 And death he ne shall scape."

Respecting the author, nothing whatever is recorded : his poems were edited by a person of the name of R. Smith, into whose hands they fell by chance, and, in the dedication to Lord Compton, he says, after alluding to the preservation of Moses,

"So I by chaunce this Pamphlet here  
 Dyd save sometime from water cleere,  
 And tooke it up and brought to light  
 To be defended through your might ;  
 And so your Honours favor finde  
 According to the Authors minde.  
 Foure yeere and more I did him nurse,  
 Although no whit it cost my purse \* \* \*  
 Th' anchor, sure, I doe not know,  
 Ne whether he be high or low,  
 Or now alive, or els be dead."

It is evident, however, from "the Author's Epistle" which follows these lines, that he had put the whole volume into a shape adapted for publication. He says, "I stooode in doubt whether I were better presume to publish this my travail, or in covert wise to keepe it close : at



length I assured my selfe, although it would bring but little pleasure to the Readers if it were published, yet lesse would it be to any man if I kept it close " This is subscribed " Mathew Grove " The work is of extreme rarity, one other copy only having been preserved, which passed through the hands of Ritson [See *Bibl Poet* 228 ] It seems not improbable, from the style, that the poems had been written some considerable time before they were published, and Smith, as we have seen above, states that, after he found them, he kept them by him four years and more At the end is " FINIS M G " with a repetition of the imprint The last page is filled by the device of the printer, Abel Jeffes We have met with no mention of Grove in any author of the time, and he gives no information himself

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GUILPIN, EDWARD — Skiaetheia. Or a Shadowe of Truth, in certaine Epigrams and Satyres — At London, Printed by I R for Nicholas Ling, and are to be solde at the little West doore of Poules 1598. 8vo 34 *leaves*.

The authorship of this small volume is ascertained by certain quotations from it in "England's Parnassus," 1600, to which the name of Edw Guilpin is subscribed Nothing is known of him beyond the fact that he wrote some verses prefixed to Jervis Markham's "Devoreux," in the year preceding the appearance of his own work. Francis Meres, when he published his *Palladis Tamia*, in the autumn of 1598, mentioned "Skiaetheia," which had come out just previously, but did not give a hint as to the writer Whenever "Skiaetheia" has hitherto been spoken of, it has been treated as anonymous

We are only aware of the existence of two complete copies, one in the Bodleian Library and the other in that of the Earl of Ellesmere In 1843 the late Mr Utterson reprinted it, but only struck off sixteen copies, to which we shall recur presently

The first 13 leaves of the original are occupied by 70 Epigrams of various merit, not a few of them being directed against living or dead authors Thus upon Thomas Deloney, the ballad-poet, who generally made public executions the subject of his verses, we read —

"Like to the fatall ominous Raven, which tolls  
The sicke man's Dirge within his hollow beake,  
So every paper-clothed post in Poules  
To thee (Deloney) mourningly doth speake,

And tells thee of thy hempen tragedie.  
 The wracks of hungry Tyburne nought to thine,  
 Such massacre's made of thy balladry,  
 And thou in grieve for woe thereof must pine :  
 At every streets end Fuscus times are read,  
 And thine in silence must be buried."

By Fuscus Guilpin means John Marston, whose severe Satires were at that date extremely popular : epigram 24 is directed against him .—

" When Fuscus first had taught his Muse to scold,  
 He gloried in her rugged vaine so much,  
 That every one came to him heare her should,  
 First Victor, then Cinna ; nor did he grutch  
 To let both players and artificers  
 Deale with his darling, as if confident  
 None of all these he did repute for lechers,  
 Or thought her face would all such lusts prevent.  
 But how can he a bawdes surname refuse,  
 Who to all sorts thus prostitutes his Muse ?"

Guilpin only seems to use real names where he can do so with impunity, as in the case of Gue, a low comedian of some note, who is addressed in this style :—

" Gue, hang thyself for woe, since gentlemen  
 Are now growne cunning in thy apishnes ;  
 Nay, for they labour with their foolishnes  
 Thee to undoe. Procure to hang them, then .  
 It is a strange seeld scene uncharitie  
 To make fooles of themselves to hunder thee."

Gue is mentioned as an actor, with Cokely and Pod, in Ben Jonson's 129th epigram, addressed, "To Mime." "Seeld seen" is of course *seldom* seen, akin to Shakespeare's "seld-shown" in "Coriolanus, A. II. sc. 1. Some of the epigrams are of a kind more generally applicable, as that to Cornelius, ridiculing the manners of the young fops of the day, and beginning :—

" See you him yonder, who sits on the stage  
 With the tobacco-pipe now at his mouth ?  
 It is Cornelius," &c.

The Satires, which fill all the later portions of the book, are six in number, besides a *Preludium* : they may all boast of a certain degree of cleverness and acuteness, affording, in some places, curious pictures of the manners of the time. Guilpin's animosity to Marston and Hall (who is also struck at with some success) seems to have arisen out of the fact that they preceded him in this department, and obtained great popularity. We take a specimen from Sat. V., which may remind the reader of Churchill ; and here again Guilpin has another blow at poor Gue :—

"Oh, what a pageant's this ! what foole was I  
 To leave my studie to see vanitie !  
 But who's in yonder coach ? my lord and foole,  
 One that for ape-tricks can put *Gue* to schoole  
 Heroicke spirits true nobilitie,  
 Which can make choyce of such societie !  
 He more perfections hath than y' would suppose  
 He hath a wit of waxe, fresh as a rose  
 He plays well on the treble Violin ,  
 He soothes his lord up in his grossest sin  
 At any rimes sprung from his lordships head,  
 Such as Eldeiton would not have fathered,  
 He cries *Oh, as e, my lord !* he can discourse  
 The story of Don Pacolet and his horse  
 To make my lord laugh—sweat and jest  
 And with a smile non plus the best "

All are written in the same spirit, and with the same spirit, but in his sixth satire the author takes occasion to mention Chaucer and Gower, afterwards praises some of his contemporaries, naming Spenser, Daniel, Markham, Drayton, lamenting the untimely loss of Sidney, and not naming Marston, but at the same time acknowledging that Fuscus was applauded by the world

We have spoken of the late Mr Utterson's very limited reprint of "Skialetheia" in 1843 he intended of course to do a service to our early literature, but he most unluckily employed persons to transcribe, and to print, who made such egregious blunders that the result of their labours is worse than worthless We may point out two gross errors in the sixth satire, not in the way of complaint, but of regret Thus for Gulpin's "vertue-purged soule," Mr Utterson printed "*nature-purged soule*," and for "some mault-worme, barley-cap," he has printed "*mouth-worme, barley-cap*" in another part of the little volume he has "*bucher dialect*" instead of "*liveher dialect*"—"teaching love's glorious world" for "scorching love's glorious world," and in an epigram we have quoted, "every paper clothed *poet* in Poules" instead of "every paper clothed *post* in Poules," referring to the bill-bepastered pillars He has also *common* for "cannon," *jests* for "jets," and *poultry* for "peltry," with various other errors arising merely from having trusted too much to persons who were, perhaps, not so incompetent as careless Mr Utterson afterwards became so well aware of the defects of some of his reprints, that he corrected obvious blunders with his own pen, but this remark does not apply to Gulpin's "Skialatheia"

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HABINGTON, WILLIAM.—Castara. The first part &c.—London,  
Printed by Anne Griffin for William Cooke &c. 4to.  
1634. 44 leaves.

This is the first edition of a collection of poems deservedly admired for their purity and grace, rather than for their force or originality. The second edition was published in the next year, and the third in 1640. They are preceded by an address of five pages, headed "The Author," but Habington did not put his name to the volume. When he remarks of English poetry in general, "she hath in her too much air and (if without offence, to our next transmarine neighbour) she wantons too much according to the French garb," he is referring to the poetry which had made its appearance within about ten years before he published "Castara." The "second part," hardly as good as the first, begins upon sign. G 3.

Castara was Lucia, the daughter of Lord Powis, and she became Habington's wife. The year of their marriage is not known, but in one of his poems, as they appeared in the third impression, Habington speaks of Lucia as Castara: he was a Roman Catholic, was born on the day of the Gunpowder Plot, and died in his forty-ninth year.

HAKE, EDWARD.—Newes out of Powles Churchyarde. Now newly renued and amplified according to the accidents of the present time. 1579. and otherwise entituled syr Nummus. Written in English Satyrs. Wherein is reprooved excessive and unlawfull seeking after riches, and the evill spending of the same. Compyled by E. H. Gent. Seene and allowed according to the order appointed. Horatius.

*Aetas parentum peior avis tulit*

*Nos nequiores mox daturos*

*Progeniem vitiosiore.*

Well get thy goods and spend them well :

well gotten keepe the same.

Beware of hoorde, hoorde hate doth bring,

and vile reprochfull name.

*Non mordet qui monet,  
Non vulnerat, sed sanat*

[Colophon] Imprinted at London by John Charlewood,  
and Richard Jhones 8vo. B L 64 leaves

There is no more rare or more curious work than this in our language Only a single copy of it is known (that we have used) and, although mentioned by later bibliographers, it was unknown to Ritson, and nobody has yet pretended to give a notion of its contents We shall do so in more detail than usual

On the title-page, which in the middle of it is dated 1579, we are told that it was "newly renewed and amplified," by which we are to infer that it had come out earlier, and the author elsewhere states that it had been printed twelve years before, though we are aware of no other trace of it in more than one place it speaks of 1579 as the date at which, at all events, certain portions were composed On the back of one of the early pages we have a woodcut of the Earl of Leicester's crest, the Bear and ragged Staff, with the date of 1579 under it, and these lines —

\* "The Beare doth beare me now in hand,  
that Noble is thy race  
The vertues of thy worthy minde  
shewe foith the gifts of grace"

Elsewhere we learn that the author was then Under Steward of Windsor, and we may conclude that the place had been given to him by the Earl of Leicester, his patron There is no doubt that Hake had been brought up to some branch of the legal profession, probably as a solicitor, and that he had had no great success

His dedication is to Lord Leicester "high Stewarde of her Majesties Burrow of new Windsore," in six six-line laudatory stanzas, where Hake claims that in his work—

"He sets to vew the vices of the time  
In novell Verse and Satyrs shapre effect,  
Still drawne along and pend in playnest rime,  
For sole intent good living to crect,  
And sinne rescinde, which rifely raignes abroade  
In peoples harts, full flaught with sinfull load"

In a prose address "to the gentle Reader" he informs him that when the work was originally published in 1567 he was, as it were, "in his chuldishe yeares," since which he had put forth other pieces, and, though he did not repent them, he wished he could have revised them

These were his "Touchstone for this time present," 1574, and his "Commemoration of the Reign of Q. Elizabeth," 1575, with perhaps some others that have been lost. After mentioning his studies in the Inns of Chancery, he adds,—

"But touching this my booke, I have not abridged it of any one Satyre that was in the first edytion thereof, neyther have I added unto it any other whole Satyr. but I have enlarged here and there one, and have corrected the whole booke in many places. I confesse I could have been wylling to have increased the number by ij or iij Satyrs at the least : namely of undershrieves and bay-liffs one ; and of Informers and Sompners or Apparitours other two."

Joannes Long, *Londoniensis Minister*, has ten Latin hexameters and pentameters in praise of Hake ; and in some English lines "to the Citie of London" the same clergyman makes the following curious enumeration of Hake's earlier literary performances :—

"A great conquest of sinne hath made  
a Student, Edward Hake.  
O London ! learne for to beware ;  
from sinne arise and wake.  
Of wanton Maydes he did also  
the slights of late detect.  
Learne to be wise, and looke to them,  
the worst always suspect.  
Hee hath redusde to vulgare tongue  
the Imitation true,  
And following of our Captaine Christe,  
good living to renue.  
A Touchstone for the present tyme  
hee eke set forth of late,  
Wherein the ruynes of the Church  
with zeale he doth debate.  
A brief memoriall of our Queene,  
and of her blessed raigne,  
He also wrote in dewe discourse,  
first once, and then againe.  
At length these Newes are now come forth,  
wherein thy sinnes he showes.  
Repent (therefore) and call for grace  
of God eche thing that knowes."

Hence we see that Hake's "Commemoration" had gone through two impressions before 1579. We know that his translation of Thomas a Kempis was printed in 1568 ; and his tract "of the slights of Wanton Maids" seems thus alluded to by George Turberville in his "Plaine Path to perfect Vertue," 1568, a quotation which also shows that the work before us had first come out anterior to that date :—

"I neither write the Newes of Poules,  
Of late set out to sale,  
Nor Meting of the London Maides,  
For now that fish is stale."

The fact is that "A mery metynge of Maydes in London" had been entered by H. Denham in 1567, and an answer to it, under the title of "A letter sente by the Maydes of London to the vertuous Matrons," was registered in the same year their popularity perhaps induced Turberville to say that the "fish" (i.e. *Hake*) was then "stale"

Reverting to Hake's "News out of Paul's Churchyard," we may add that in some stanzas "to the carping and scornfull Sycophant," the author abuses the books of "vain jests to stir up filthy game," by which some writers then made money, alluding, among others, we may be sure, to "The Merry Jestes of the Widow Edyth," which had come out in 1573, if not to "Gill of Brentford's Testament," published somewhat earlier, both productions extremely gross, and not less popular. Hake's preliminary matter occupies eight leaves, and then we arrive at "The first Satyr," which, like the others, consists of a dialogue between Bertulph and Paul, as they walked in the aisle of the Cathedral the latter complains that Sir Nummus had taken up his abode, not with industrious and conscientious ministers, but with Bishops, Deans, &c. Such is the sole topic of the first satire, and the second relates to the miseries of suitors in courts of justice, to the corruption and partiality of Judges, and to the greediness of Counsel and Attorneys he says of them very boldly,

" Their princely Places stately bee,  
     their houses buylt for aye,  
 Their turrets up alofte are raysde,  
     foundations deepe they laye  
 So thus (no doubt) and farre more yll  
     they let Syr Nummus wagge,  
 Reserving still some mightie masse  
     to rust within the bagge  
 And here you see what wayte they laye,  
     and eke what wayes they use  
 To get this pelfe, and gotten, see  
     how they the same abuse "

Such free speech could hardly have been welcome to Hake's patron, or to the great generally, yet he goes through different professions in the same fearless spirit, and his third satire is devoted to the tricks and practises of Physicians. He narrates a hot dispute for precedence between a Doctor of Medicine and a Doctor of the Law, which is at length referred to the Pretor

" The Pretor, when he heard the dolts  
     contend about a straw,  
 Was soone content to judge the same,  
     and askte the man of Law,  
 Who went unto the Gallows first,  
     the hangman or the thiefe ?

Who foremost was of both them two,  
 and which was there the chiefe ?  
 The hangman, quoth the Lawyer tho,  
 for he doth kill the man .  
 The hangman he must go before,  
 the thiefe must follow. Than,  
 Quoth Pieter ; harke ! this is my minde,  
 and judgement in the case :  
 Phisition he must go before,  
 and Lawyer give him place."

The next Satire, the fourth, is very discursive, for from the abuses of Apothecaries and Surgeons, Hake wanders to the Sumptuary Laws then in force, and complains that

" Varlets vaunt about the streete  
 lyke men of high estate,  
 Their hosen strowting forth with silcke,  
 and plumes upon their pate.  
 The Raskalles now must roame abroad  
 lyke men of honest port," &c.

And of Citizens he says,

" And so (forsooth) his wife must have  
 prepared out of hand,  
 Gaye garments of the finest stuffe  
 that is within the land .  
 She must have Partlet, Square, and Lace,  
 with chaine about her neck ;  
 She must have costly kinde of change,  
 and all things at her beck.  
 Hir Daughter also must be clad  
 well, lyke a Ladies feere,  
 And all to walcke about the streete  
 with hir true Lover deare."

In the fifth Satire Hake uses rather a fine compound epithet, as applied to Death :

" Let wearish wimpled age grow on,  
 let head be hoarie white,  
 And olde be thou : yet at the last  
 black-winged Death will strike."

Death with Hake was no mere unpoetic skeleton. He then directs his attack against extravagant bankrupts, observing that

" In brave arraye they bring them selves  
 into Cock Lorrels Barge ;"

and exclaiming,

" O, where are Matrones now become ?  
 O, where are Husbands grave ?  
 Where are the Wives that tooke such care  
 their honesty to save ?  
 Would Matrones walcke, or Wives discreet,  
 with silver shining browes  
 From streete to streete ? No ; rather they  
 would keepe within their howse."



In this division Hake draws an excellent, though not very novel portrait of a young town-gallant, who, left rich, is lived upon by his sharking companions, and at last reduced to beggary and the road

“He keepes the high way side (perchance)  
to lyve by theft and spoyle,  
Till Tyborne twitch him by the neck,  
and hangman give the foyle ”

Here he intermingles pious invective, and especially inveighs against unlawful sports, asking

“What else but game and money gote  
maintaines each Saboth day  
The bayting of the Beare and Bull ?  
what brings this brutish play ?”

but he says nothing against theatres, and theatrical performances, in 1579 given on Sundays at two regular playhouses, besides various inn-yards converted into places for such representations. The above might be a part of the work as published in 1567, some years anterior to the construction of the Curtain and Theatre in Shoreditch.

The sixth satire is, among other points, a protest against the use of St Paul's Cathedral as a place of assignation and conversation, even during prayer. This is the more singular, because the whole of the discussion in which Bertulph and his companion are engaged takes place within the church. Here Hake twice speaks of “the Papist's walk,” and of “the Roman Catholic's walk,” in the South aisle, and mentions the death of Stukeley, which fixes the date of this part of the work after 4th Aug. 1578, on which day Stukeley was killed in the battle of Alcazar. The following lines seem to refer to two dramatic pieces, one called “the Sackfull of News,” and the other “a Knack to know a Knave,” but the allusions may only be general.

“Great Sacks of Newes are poured foith  
in that same worthy walke,  
And Knavish Knackes are there devisde,  
whilst that they stately talk ”

According to Henslowe's Diary, (p. 28), the comedy of “a Knack to know a Knave,” was a new play in June 1592, so that it could hardly have been meant by “Knavish Knackes,” but the “Sackfull of News,” was in existence as a drama in 1557. (See Hist. Engl. Dram. Poetry, I. 162.) As to the first, however, the following note by Hake, in his margin, appears almost decisive, unless indeed, as is not improbable, there was a preceding work with nearly the same name — “Have you not seene the Knack to knowe Knaves by, compiled by many

Knaves?" Perhaps Henslowe's "new play" was only a revival with large additions.

Satire vii makes an onslaught upon bawds, one of whom he seems to particularise:

"For gaine, for gaine, olde mother B.  
how shee still lymping lumps,  
And proddes about with ackwaide pace  
unto her beastly haunts."

Here for "lumps" we should perhaps read *faunts*. Hake dismisses this subject, promising to write another book with fuller information, and then diverges to brokers who advance money to spendthrifts, making part of it consist in goods, which the borrowers are inevitably obliged to sell at a loss.

In fact, he pursues the same topic in his eighth and last satire, which he delivers in his own name and person (forgetting Berthulph and Paul), against covetousness and usurers, by whom he had doubtless been a sufferer. He offers little or nothing new, but we give the conclusion, obviously intended to be very forcible and fatal:

"But I will tell thee, Cormorant,  
thou fell and egre droane,  
Eche pennie shall accountaunt be  
which thou has let in loane.  
And though as now the law be thine  
to lay beneath thy foote,  
Yet then the furies by decree  
shall rend thy hart at roote:  
When as the libell of thy lust,  
and bayliwick abusde,  
Shall thee condempne to Limboe pit,  
and scalding lake confusde."

At the close he seems to have been seized with a fit of remorse, or apprehension, and in five six-line stanzas assures his readers that he means to exempt from his reproof all worthy Judges, Magistrates, Physicians, Lawyers, Merchants, &c. observing

"I mean, I touch, I quip no private man  
For hate, ne spite, since first my worke began "

The whole ends with eleven prose pages headed as follows:—  
"Gentle Reader, for the fillinge up of emptie pages, this letter, written by the Author to his friende lying at the point of death, is inserted." It is merely a pious exhortation, which perhaps his "friend at the point of death," had not time to read. Whatever may be said of the rest, Hake was determined to give his work a pious conclusion, and thus to secure the good will of the Puritans.

HAKE, EDWARD —Of Golds Kingdome and this unhelping Age Described in sundry Poems intermixedly placed after certaine other Poems of more speciall respect And before the same is an Oration or speech intended to have been delivered by the Author hereof unto the King's Majesty &c —Imprinted at London by John Windet dwelling at Paules Wharfe, at the signe of the Crosse-keyes, and are there to be sold. 1604 4to B L 33 *leaves*.

There is a long review in *Resitutata* (III 268), of this, apparently, the latest work of the writer, Edward Hake, the subject of our preceding article This review contains various errors, generally of little importance, but it omits even to mention the piece in the volume before us, which is unquestionably better worth reading than anything else extracted It is written with great ease, spirit and cleverness, and the subject is one which was so great a popular favourite, that, anterior to Hake's attempt, three versions at least had made their appearance in English 1 In prose in Painter's "Palace of Pleasure," 1556 2 In "the Forest of Fancy," 1579 3 As a broadside, twice printed by Richard Jones about the year 1585 Hake's Apologue (originally, of course, from *Æsop*) is as follows

*"Trust to thy selfe, and not to thy friends or kinsfolkes"*

"The mother Larke that nested on the ground  
With all her brats, her little birds, about her,  
Abroad she flew where victuals might be found,  
But ere she went, because she did misdoubt her,  
That in her absence something might be sayd  
For cutting downe the corne wherein she stayd ,

"She therefore thus gan speake unto them all  
My birds (quoth she) this crop doth ripe apace,  
And in mine eye doth for the reapers call,  
Who, when they come, will you and me displace ,  
And more then that, our lives they will invade,  
Unlesse in time we seeke some other glade

"And yet to leave our soyle before we need  
Full loath I am my mind, therefore, is this ,  
That when you heare the owner come, take heed  
What words he speakes, and what appointed is  
For felling of this field, the time and manner how  
Looke well untoot, and so I leave you now

"No sooner gone but comes the farmer thither,  
And thus he spake aloud unto his man  
Sirha (sayd he) you see this goodly weather ,  
Get reapers , go with all the speed you can  
I trow my neighbours will not say me nay,  
Request them all, and tell them what I say

- “ The selfe same night, when mother Larke came in,  
 The silly birds, with low and fearefull voyce,  
 Related all. Tush ! tush ! (quoth she) a pin :  
 If maister farmer make no better choise  
 Then neighbours helpe, this field will not go downe.  
 Neighbours will helpe themselves throughout the towne.
- “ Next morning, when she was to go againe,  
 The like precept and charge she left behind.  
 At noone the owner came, but all in vaine ;  
 His neighbours sycles no where could he find.  
 All chafing then, he cald unto his man,  
 Who sayd, that they would come, but knew not whan.
- “ Well, well (quoth he) Ile trust no neighbours aid :  
 Go now to such, my cousins and my kin,  
 I know with them this matter will be waide,  
 And here to morrow let them all begin.  
 This fearfull summons, when the dam returnd,  
 The little larkes declar’d, and then they mournd.
- “ Not this (quoth she) as yet shall make us fie.  
 Will kinsfolkes helpe ? No, no ; they’le helpe themselves ;  
 And therefore yet awhile here will we lie.  
 Cease, therefore, cease your moane, you whimpring elves,  
 And marke to morrow, when he comes againe,  
 What he gives forth, and how he doth complaine.
- “ The morrow came, and (as he did before)  
 The owner of the field return’d ; and finding none  
 About the corne, Lord ! how he swet and swore  
 For being told of kins excuse, and how each one  
 Was faint and cold, and stood upon delay.  
 He fumed and fretted, and in fine did say,
- “ That he no longer neighbours, kinred, nor  
 Ought, save himselfe, thenceforth would trust unto :  
 And, therefore, now (quoth he) to cure this dor,  
 Do thou therein as I shall bid thee do.  
 Tomorrow morning call my men together,  
 And with their harvest weapons bring them hither.
- “ Those newes at night, when beldam came to neast,  
 The birds did tell, as they had done before.  
 Yea, now (quoth she) this matter is increast ;  
 For after this, delays must be no more.  
 This night with speed we must go change our seate ;  
 And so she did with paines and travell great.
- “ And now to show the morall of this tale.  
 A Larke that neasted in another’s ground,  
 Not fenst about with hedge, nor ditch, nor pale,  
 Did yet abide a twice most dolefull sound  
 Of kin and neighbours coming to the place,  
 And when she saw that altred was the case,
- “ And that the owner of the field would come,  
 And send his servants on the morrow day,  
 Then thought she time to leave that borrowed roome,  
 And with her young ones thence to pack away.  
 Such is the case of all men that do lay  
 Their hope of helpe in kinred or in frend ;  
 For such a one lies helples in the end.”

This is undoubtedly clever, but the enforcement of the moral may almost be considered surplusage, and the author of the broadside ballad twice printed by Richard Jones, Arthur Bour or Boucher, concludes much better and briefer

"God send her lucke to shun  
Both hauke and fowlers gin,  
And mee the hap to have no needs  
Of friende, nor yet of kn "

---

HALL, JOSEPH —Virgidemiarum, Sixe Bookes First three Bookes of Tooth-lesse Satyrs. 1 Poeticall 2 Academicall 3 Morall —London Printed by Thomas Creede, for Robert Dexter 12mo 1597 97 *leaves*

Bishop Hall, the author of these satires, thirty-five in number, claims, in a "Prologue" prefixed to the three earliest books, to be "the *first* English Satirist" This assumption may be disputed on behalf of Sir Thomas Wyatt and Gascoigne, besides Edward Hake, who printed several "Satires" in his "Newes out of Powles Church-yard" The earliest known copy of Hake's very interesting and remarkable production is dated 1579 (as we have shown on a former page, 348), but it furnishes internal evidence that it had been originally printed in 1567 We may, therefore, place him next to Sir Thomas Wyatt as an original satirist in English

Dr Donne had also written, though not printed satires, as early as 1593, a MS of them with that date being preserved in the British Museum, and Thomas Lodge had actually printed a volume containing "Satyres, Eclogues, and Epistles" in 1595, under the title of "A Fig for Momus" Hall, therefore, instead of being the *first*, was only the *sixth* English Satirist In 1597 he was in his twenty-third year, and having recently quitted Cambridge, he was full of Juvenal and Perseus, both of whom he often closely, though not avowedly, imitates He was perhaps not then aware of what had been already produced in English in this department.

It is very certain, however, that Hall had previously written, and probably printed, some pastoral poems John Marston, who was his follower and antagonist, speaking of him in the fourth Satire, appended to his "Pigmalion's Image," 8vo 1598, asks,—

"Will not his *pastorals* indure for ever?"

a line that completely explains what Hall himself says in "his Defiance to Envy," which precedes his satires : he has been speaking of pastoral poetry, and ridiculing the manner in which such subjects were usually treated, and then proceeds as follows :—

"Whether so me list my lonely thought to sing,  
Come daunce, ye nimble Dryads, by my side:  
Ye gentle Wood-nymphs come; and with you bring  
The willing Faunes that mought your musick guide.  
Come, Nymphs and Faunes, that haunt those shady groves,  
Whiles I report my fortunes or my loves.

"Or whether list me sing so personate,  
My striving selfe to conquer with my verse,  
Speake, ye attentive Swaynes, that heard me late,  
Needs me give grasse unto the Conquerers  
At Colins feet I throw my yeelding reed;  
But let the rest win homage by their deed."

Of course Colin is Spenser, whom Hall declares his inability to rival in pastoral poetry. To show that Bishop Hall had written pastorals before he ventured upon satires, is to present him in a new point of view; and we may conclude from Marston's expression, that Hall's Pastorals were printed, though no copy of them has survived.

We may here add that in the modern reprint of Hall's Satires (8vo. 1824) in the first line of the preceding passage "lonely" is misprinted *lovely*, and other errors of a more flagrant character are committed—thus *Juvenile* is misprinted for "Juvenal," *waste* for "waft," *intendeth* for "indenteth," *streaue* for "brave," *sorrow'd* for "sour'd," *holy* for "hollow," &c. These strange disfigurements of course render such an impression entirely useless.

The "three last bookes of byting Satyres" form Hall's second volume, which bears the date of 1598 on the title-page, and was "imprinted at London by Richarde Bradocke," for the same bookseller as the "first three bookes;" but the general title-page, which precedes the whole, is called "Virgidemiarum, Sixe Bookes," and is dated 1597. When, therefore, the title-page dated 1597 was printed, it applied to the whole collection of Satires, which then in fact came from the press, and not to the first three books in 1597, and the last three books in 1598. The first two lines of "the Author's charge to his Satyres," which introduces "the three last bookes," would lead us to believe that they had been written when the author was extremely young, perhaps, even before he went to College.

"Ye lucklesse Rymes, whom not unkindly spighte  
Begot *long since* of Truth and holy rage," &c.;

and, if we are to take Hall's word for it, he never meant them to be printed in his life time —

“ When I am dead and rotten in the dust,  
Then gun to live, and leave when others lust ”

The work before us became extremely popular immediately after its publication, with whichever in the first instance Hall seems not to have been acquainted, but when he found that it was beyond recall, he gave the printer a more perfect copy than he had before obtained. This fact appears by a note on the last page, which contains the additions and corrections made in consequence. “*Virgide miarum*” was again printed in 1598, 1599, and 1602, all the copies being, like the earliest, in 12mo.

The first known production of Bishop Hall's pen was an elegy on the death of Dr William Whitaker, printed, with other tributes by other authors in Latin and English, in 1596 having been born in 1574 Hall was then in his twenty-second year. There is little to notice in it beyond an overflow of pumped-up teares, but it concludes with an allusion to Spenser's “*Bower of Bliss*,” although with a very different application, where Hall exclaims,—

“ Enter, O Soule, into thy *Bower of Blisse*  
Through all the throng,” &c

We have already, on p 283, called attention to an original poem by Hall, not included in any list of his productions

HAMOR, RALPH — A True Discourse of the present Estate of Virginia, and the successe of the affaires there till the 18 of June 1614. Together with a Relation of the severall English Townes and forts, the assured hopes of that countreie, and the peace concluded with the Indians. The Christening of Powhatans daughter, and her marriage with an English-man. Written by Raphe Hamor the yonger, late Secretarie in that Colony. *Alget qui non ardet* — Printed at London by John Beale for William Welby dwelling at the signe of the Swanne in Pauls Church-yard 1615. 4to. B L 39 leaves

The evident object of the writer was to give such an account of the condition of the colony of Virginia, as should induce adventurers to

embark their money, their persons,\* or both, in the undertaking. He dedicates his tract to Sir Thomas Smith, who had been treasurer of the first colony in Virginia, and follows it by an address "to the Reader" in which he speaks of himself as "young in years and knowledge," though elsewhere he informs us that he had been "five yeers a personall workman in that building;" and as he had been Secretary, and employed by Sir Thomas Dale, the Governor, in at least one embassy to King Powhatan, he must have enjoyed peculiar means of information.

The work is so rare that the late Mr. Grenville had no copy of it, but it is impossible to enter into the numerous details it furnishes: the author certainly shews that the colony was flourishing on 18th June, 1614, and that, especially by the marriage of Powhatan's daughter with an Englishman, it was likely to continue at peace with the Indians. The name of the daughter was Pocahuntas, "whose fame (Hamor says) hath even bin spread in England, by the title of Nonparella of Virginia," and that of her English husband John Rolfe. She had been converted to Christianity, and was married at James Town according to the ceremonial of the Church of England.

Pocahuntas had been decoyed, or rather entrapped, into the possession of the colonists, but she seems afterwards to have remained among them very contentedly. When, however, the author was employed by Sir Thomas Dale on a mission to Powhatan, in order to procure from him another daughter (p. 37), he failed, because the Indian Chief, who was extremely cunning and cautious, would part with no more of his children. He had nevertheless readily consented to the marriage of Pocahuntas with Rolfe—probably because he clearly saw that he had no choice.

At the end of the tract are three letters: one from Sir Thomas Dale, giving in brief what Hamor had stated in more detail: another from the Rev. Alexander Whitakers, who had charge of the religious affairs of the colony; and the third from John Rolfe to Sir Thomas Dale, assigning reasons for marrying Pocahuntas, asking his permission, and denying that he was influenced by anything but a consideration of the benefit to the colony.

The author twice mentions the calamity which befell Sir George Somers at the Bermudas, ("Tempest," edit. 1858, Introd. p. 6) once in the address to the reader, and again on p. 16 of the body of the work.

The production is poorly composed, yet not without some affectation of fine writing; in order, perhaps, to prove Hamor's qualifications as Secretary, and his fitness to be continued in the office.



HARBERT, SIR WILLIAM — A Propheſie of Cadwallader, laſt King of the Brittaines Containing a Compariſon of the Engliſh Kings with many worthy Romanes, from William Rufus, till Henry the fifth Henry the fifth, his life and death Foure Battels betweene the two Houſes of Yorke and Lancaſter The Field of Banbury. The loſſe of Elizabeth. The praife of King James And laſtly a Poeme to the yong Prince — London, Printed by Thomas Creede, for Roger Jackson, and are to be ſolde at his ſhop in Fleetſtreete, over againſt the Conduit 1604 4to. 35 *leaves*

This intereſting and, on the whole, well-written, hiſtorical poem, of nearly three hundred ſtanzas, has attracted ſo little notice (perhaps, in part, owing to its extreme ſcarcity) that a ſingle page, quoted in Reſt I 231, is all that, in modern times, has been ſeen of it It is dedicated by William Harbert (afterwards knighted) to his relative Sir Philip Herbert, for the ſpelling of the name was then ſo unſettled that the author ſigns himſelf Harbert and Herbert indifferently it is Herbert at the end of the firſt dedication, (for it has two) and Harbert at the end of the ſecond, where the following lines refer to his youth at the time he printed his poem —

“Theſe Poems which my infant labours ſend  
As meſſengers of dutie to thine eares,  
Are of ſmall value, but if nature lend  
Some perfect dayes to my unripened yeares,  
My pen ſhall uſe a more judicious vaine,  
And ſing thy glory in a higher ſtraine”

If they had read this paſſage, printed in 1604, Ritſon and other compilers of bibliographical works would not have attributed to Harbert “Baripenthes,” on the death of Sidney in 1586 (Bibl Poet 234), and a “Letter to a pretended Roman Catholic” in 1585 (Lowndes’ B M edit 1859, p 993) He was then only a boy, but of courſe in 1604, when he publiſhed the performance in our hands, he was, like all the reſt of the world, an enthuſiaſtic admirer of Sidney, and thus launched out in praife of him and of Spenser, juſt after the acceſſion of James I —

“Still living Sidney, Cæſar of our land,  
Whoſe never daunted valure, princely minde,  
Imbelliſhed with art and conqueſts hand,  
Did expleiten his high aspiring kinde

(An eagles hart in crowes we cannot finde)  
 If thou couldst live and purchase Orpheus quill,  
 Our Monarches merits would exceed thy skill.

“Albions Mœonian Homer, natures pride,  
 Spenser, the Muses sonne and sole delight,  
 If thou couldst through Dianas kingdome glide,  
 Passing the Palace of infernall night,  
 (The sentinels that keepe thee from the light)  
 Yet couldst thou not his retchlesse worth comprise,  
 Whose minde containes a thousand purities.”

The adulation of the new king is offensive, but the tribute to the dead Poet is interesting; and in another part of his work the author twice mentions Daniel, not indeed by name, but in reference to the historical poems he had produced. The seven portions into which Herbert divides his subject are sufficiently indicated on the title-page, and it is to the last, his hopeful applause of Prince Charles, that he prefixes a separate dedication: we should not be surprised if the author had originally intended to print it separately. The “Prophecie of Cadwallader” is not very clearly made out, but it is sufficiently obvious that it related to the great family, and to the blessed advent of the reigning King. The versification is easy, but not always regular, while the writer's youth is in many places shown by his fondness for new words, of which “expleiten,” in the first stanza last above quoted, is one, and it would be easy to point out others. Now and then we find Herbert indebted to foreign sources, as in the following instance to Petrarch, without acknowledgment.—

“When Alexander saw the precious stone,  
 Under whose isye wings Achilles lay,  
 Shedding ambitious teares he said with mone,  
 Unhappy I, and ten times happy they  
 Whose ensignes prayse sweet Homer did display !  
 Then happy art thou, King, whose reign we see !  
 Homer doth sing thy prayse, for thou art hee.”

The absurd novelty of making King James his own Homer is original, but all the rest is of course Italian. The most satisfactory part of the work is entitled “The field of Banbury;” but even in his descriptions the author is not clear, while in some other portions of his small volume he evidently affects the obscure. Like some of our modern poets, he seems to fancy that readers will value a thought, however common-place, in proportion to the difficulty they experience in extracting it from the words.

The whole is in the English seven-line stanza, excepting two speeches which are put into the mouths of Lords Warwick and Pembroke, where a six-line stanza seems, for no particular reason, to be preferred :

neither have the speeches themselves any remarkable merit When writing of the Wars of the Roses, Richard, Duke of Gloucester, in spite of his subsequent career, seems a peculiar favourite with Harbert, especially for his personal courage, and in this respect he certainly merited the following description of him in battle —

“ There might you see that worthy man of men,  
Richard, with his victorious sword in hand,  
Like a fierce Lyon passing from his den,  
Or some sterne Boare whose anger plowes the land,  
Securely pass through every conquer'd band  
As a round bullet from a Canon sent  
This Knight alone through fortie thousand went ”

There is no list of *errata*, and certainly the printer did not do any great justice to his author thus we have “ milde ” for *wilde* in one place, “ shut ” for *shot* in another, and “ parke ” for *sparke* in a third Harbert is often faulty in his concords, and of old much less care was observed, even by some of our best writers, in making the verb agree with its nominative, than we should have expected, or than in our day would be tolerated The following is a not very singular example —

“ Witnesse these silver haire which now appeares  
Caes makes us old, though we be yong in yeares ”

We cannot conclude without quoting a stanza expressly directed against the Stage, at a time when Shakespeare was giving it glory, and James I encouragement what succeeds was addressed “ to the young Prince ” —

“ Curbe the malignant pride of envies rage,  
And checke the stubborne stomackes of disdaine,  
These penny Poets of our brazen stage,  
Which alwayes wish—O let them wish in vaine !—  
With Rossius gate thy government to staine  
Make them more mild, or be thou more austere,  
Tis vertue unto vice to be severe ”

What may have been meant by “ Rossius gate ” we own we do not clearly comprehend perhaps it was some temporary allusion, or it may have been a misprint It was just at this period that Shakespeare ceased to be an actor, and the history of the theatres shows that, just after his retirement, they broke out with peculiar boldness against public men, not even excepting the occupant of the throne The French ambassador was compelled to remonstrate against the actors at the Globe for bringing the Queen of France and Madlle de Verneul upon the stage, the former boxing the ears of the latter In the same way, King James was represented swearing, and beating a gentleman for interrupting his sport

HARMAN, THOMAS. — A Caveat or warening for Common Cursētors, vulgarely called Vagabones, set forth by Thomas Harman, Esquier, for the utilitie and profit of his naturall Country. Augmented and enlarged by the first Author hereof. Whereunto is added the tale of the second taking of the counterfet Crank, &c. Newly imprinted.—Anno 1573. B.L. 4to. 31 *leaves*.

No imprint is found upon the title-page, but at the end is—"Imprinted at London by Henry Middleton dwelling in Fletestreat. An. 1573."

This is the last edition of one of the earliest tracts professing to give an account of the habits, artifices, and canting language of rogues and beggars. It was first printed in 1566 (having been entered at Stationers' Hall in that year by William Griffith), again in 1567, a third time in the same year, and the fourth impression is that before us. The greater part of it was borrowed in "The Groundworke of Conny-catching," 1591, by Robert Greene; but Harman was himself indebted to "The Fraternitie of Vacabondes," which came out prior to 1565 (it had been entered by John Sampson in 1560-1), and to which he alludes in his dedication to the Countess of Shrewsbury.

A reprint of Harman's "Caveat" was made in 1814, from this edition of 1573, with much general accuracy; here and there, indeed, slips were made by the editor, as where he allowed *cateth* to stand for *canteth*, and where, without any authority, he inserted the epithet *proud* before "patrico." He also, by a still stranger negligence, omitted one of the woodcuts, unless indeed copies dated 1573 vary in this respect: the two we have seen accord.

What relates to "the second taking of the counterfet Crank," as mentioned on the title-page, forms Chapter XI., and the actual date of the transaction is given, viz., "uppon Alhallonday in the morning last, Anno Domini 1566," before, as Harman tells us, the "first impression" of his book "was halfe printed." Harman, who was himself instrumental in the capture, gives the particulars in curious detail, and we are told that the "counterfeit Crank," or the beggar pretending to be ill, made his appearance in the vicinity of "Whyte Fryers, within the cloyster, in a little yard or court, wher abouts lay two or three great ladyes, being without the liberties of London." Times and places have much changed since "two or three great ladies" lodged in Whitefriars, near the Temple. At the end is an enumeration of more than

a hundred vagabonds, with their names, then infesting the metropolis, and a long vocabulary of the canting terms in use among them, not a few of which are still employed by the lower orders in our own day we still hear of *nobs, togs, duds, bouse, ken, mort, glum, cove, pad, beak, stow, &c*

There are some verses at the back of the title-page, with a wood-cut of a birch-broom, and it is worth remark that William Griffith, who made the first entry at Stationers' Hall of Harman's "*Caveat*," also registered "a ballad intituled a description of the nature of a birchen broom" We have little doubt that the verses at the back of the title-page of Harman's "*Caveat*" were part of this very description they are worth nothing in themselves, but we quote them for their singularity —

"Three things to be noted, al in their kind,  
A staff, a besom, a With that will wind

"A besom of byrche for babes very feete,  
A long lasting lybbet for loubbes as meet

"A wyth to wynde up that these will not keepe,  
Bynde all up in one, and use it to sweepe"

Probably, the oldest work of a similar kind to that of Harman is that said to have been edited by Luther under the title of *Liber Vagatorum*, printed early in the 16th century This also contains a remarkable list of words in common use by vagrants in Germany.

HARVEY, GABRIEL — *Four Letters, and certaine Sonnets*. Especially touching Robert Greene and other parties by him abused But incidently of diverse excellent persons, and some matters of note. To all courteous mindes, that will vouchsafe the reading — London Imprinted by John Wolfe 1592 4to. 42 leaves.

In 1592, very shortly before his death, Robert Greene published his tract called "a Quip for an upstart Courtier," (see p 333), in which he made a charge against Dr Gabriel Harvey, the friend of Spenser, and his two brothers, the gravamen being that they were the sons of a ropemaker. As Greene's tract has reached us, no such imputation is to be gathered from it, and it has been suggested that the objectionable passage or passages were suppressed This production by Harvey

is a virulent reply to Greene, but Harvey did not know, as has been established elsewhere [see THYNNE, FRANCIS, *post.*] that nearly the whole of Greene's performance was only a plagiarism. Had he been aware of it, he would not have failed to have used the fact against Greene. Harvey's answer did not appear until after Greene's death in September, 1592, and the most interesting portion of it relates to that event. As it was reprinted entirely in "Archæa," 1814, Vol. II., it is needless here to say more of it.

The "certain Sonnets" are inserted at the end of the tract, and the last of those sonnets is by Spenser, addressed to Harvey. It bears date six years before Harvey published his reply to Greene, but he was too proud of Spenser's praise, although somewhat out of date in 1592, to suppress it. We are glad of it, because it proves that Spenser was in Dublin in July, 1586. Harvey, though learned was pedantic, and though clever egregiously vain.

HAWES, STEPHEN.—The Historie of graunde Amoure and la bell Pucel, called the Pastime of plesure, cōteining the knowledge of the seuē sciences, and the course of mans life in this worlde. Inuented by Stephen Hawes, grome of kyng Henry the Seuenth his chamber.—Newely perused and imprynted by John Wayland, aucthorised a prynter, by the Quenes hignes most gracious letters patentes. 4to. B. L. 108 *leaves*.

The colophon is, "Imprinted at London by John Waylande, dwellynge in Fletestrete, at the synge of the Sunne, ouer agaynst the Conduite. Anno do. M. D. L. iiii. The i. day of June. *Cum privilegio ad imprimendum solum.*" This is the second impression, the first, under the title of "The Passe Tyme of Pleasure," having been printed by Wynkyn de Worde in 1517: a third and fourth editions came from the presses of Tottell and Waley in the year following the date of that of which the title is above inserted.

"The contentes of this boke" begin at the back of the title, and fill three pages, showing that the volume is divided into forty-six chapters. Then follows a prose address "To the Reader," and afterwards the dedication of the work to Henry VII., in eight seven-line stanzas. The signature of the dedication proves the authorship of Hawes, and

the date when the production was finished — "Your graces most bounden servaunt Stephen Hawes, one of the gromes of your majesties Chamber, the xxi yeare of your prosperous rayne" In this dedieation is inserted a stanza in praise of Prince Henry, afterwards Henry VIII, the concluding couplet of which is remarkable, since it seems to show that, after Henry VII obtained the crown, the white rose of his wife's family was little regarded Prince Henry is said to be descended from the red rose, without any notice of its rival —

"No doubte but grace shall hym well enclose,  
Whych by true ryght sprang of the red rose "

The principal poem, which is throughout an allegory of human life, opens on sign A 1 and it continues to sign D d 4 It is the author's chief work, and it is very evident that "The Temple of Glass," though attributed to, was not by him Hawes tells us in express terms that that was the production of Lydgate, whom he often calls his "master" He gives a curious enumeration of Lydgate's pieces on sign F iii, occupying five stanzas, the last being the following

"The great boke of the last destruction  
Of the citey of Troye, whylome so famous,  
Howe for a woman was the confusion  
And betwene vertue and the life vicious  
Of Gods and Goddesses a boke solacious  
He did comyle, and the tyme to passe  
Of love he made the bryght temple of glasse "

In the face of this clear testimony, it is extraordinary that any doubt should ever have existed upon the point if "The Temple of Glass" had been his own, Hawes would never have assigned it to Lydgate. The error originated with Bale, who enumerated "Templum Chrysellinum" among the productions of Hawes Warton in one place assigns it to Lydgate, and in another (H E P III 46, edit 8vo) to Hawes, as correcting his previous error, which in fact was no error Ames quoted an impression in 1500 which gave it to Hawes, but subsequent inquiry has not confirmed the statement

By far the greatest part of the poem is in seven-line stanzas, but exceptions are to be found in the two speeches of the dwarf, Godfrey Gobilyve, in the twenty-ninth and thirty-second chapters, which are in couplets The last three stanzas of the work are entitled "The Excusation of the Aucthoure," where he states that he made such books "to eschue the sunne of ydlenes "

The dates of the birth and death of Hawes are both unknown, but he is spoken of as dead in Thomas Field's "Controversy between a Lover

and a Jay," (p. 280) without date, but printed by Wynkyn de Worde. He is there placed in company with Chaucer, Gower, and Lydgate, and his poem of "Graunde Amoure and la bell Pucel" is mentioned by name :

"Yonge Steven Hawse, whose soule god pardon,  
Treated of love so clerly and well,  
To rede his werkes is myne affeccyon,  
Whiche he compyled of *Labell pusell*;  
Remembrynge storyes fruytfull and delectable.  
I, lytell or nought experte in poetry,  
Of lamentable love hathe made a dytty."

This only proves that Hawes was dead before Wynkyn de Worde ceased to print; but the probability is that he did not long survive the king who had been his special patron. That he died prematurely we may infer from the epithet "young" above applied to him. In 21 Henry VII. Jan. 1st, the King gave Stephen Hawes the reward of 10s for a ballad; and a broadside in verse by him on the coronation of the king has survived, but it is not less dull than the rest of his productions: it has, however, the merit of being short, which cannot be said of his "Historie of graunde Amoure." As almost the only poet of the reign of Henry VII. he had great reputation.

HENRY THE EIGHTH.—A copy of the letters, wherein the most redouted & mighty prīce, our souerayno lorde kyng Henry the eight, kyng of Englande & of Fraūce, defēsor of the faith, and lorde of Irlāde: made answeare vnto a certayno letter of Martyn Luther, sent vnto hym by the same, & also the copy of y<sup>e</sup> foresayd Luthers letter, in suche order as here after foloweth. B. L. 8vo. 49 leaves.

The colophon to this volume runs thus:—"Imprinted at London in Fletestrete by Richarde Pynson, printer to the kynges most noble grace. Cum priuilegio a rege indulto."

At the back of the title-page is a list of contents :

"Fyrst a preface of our soueraygne lorde the kynge, vnto all his faithfull and enterly beloued subjectes

"Cope of the letter, whiche Martyne Luther had sent, vnto our sayd soueraygne lorde the kyng.

"The cope of the answeare of our sayd souerayne lorde, vnto the same letter of Martyn Luther."

The preface fills the first fifteen, and Luther's letter the next seven, pages. The answer of Henry VIII. occupies the rest of the volume.



HERBERT, GEORGE —The Temple Sacred Poems and private Ejaculations By Mr. George Herbert Psal 29 &c — Cambridge. Printed by Thom Buck and Roger Daniel, printers to the Universitie 1633 8vo. 92 *leaves*.

This is the first edition of an admirable work that went through at least seven impressions before 1656 The first Earl of Bridgewater pointed out and noted four productions in the volume which Dr Dillingham had translated into, or paraphrased in Latin, viz the first piece in "the Church Porch," the first piece in "the Church," and "Providence," and "Man's Medley," in the same division of the work They occur severally on pages 1, 19, 109, and 123

HERRICK, ROBERT —Hesperides or the Works both Humane and Divine of Robert Herrick Esq Ovid. *Effugient avidos Carmina nostra Rogos* —London, Printed for John Williams and Francis Eglesfield &c. 1648. 8vo 243 *leaves*.

Herrick was a careless and unequal poet, but some of his lyrical pieces possess extraordinary beauty both of fancy and expression This volume contains a great variety of productions (briefly dedicated in verse to Prince Charles), and to them is prefixed an "argument," in which the author enumerates many of the subjects of his pen —

"I sing of brooks, of blossomes, birds and bowers,  
Of April, May, of June and July-flowers ,  
I sing of May-poles, Hock-carts, wassails, wakes,  
Of Bridegrooms, Brides and of their bridall-cakes  
I write of youth, of love, and have accesse  
By these to sing of cleanly wantonnesse  
I sing of dewes, of raines, and piece by piece,  
Of balme, of oyle, of spice and amber-greece  
I sing of times trans-shifting, and I write  
How roses first came red, and lillies white  
I write of gloves, of twilights , and I sing  
The Court of Mab, and of the Fairie-King  
I write of Hell I sing (and ever shall)  
Of Heaven, and hope to have it after all "

The last couplet refers to the second portion of the volume, which has a new title-page, and runs thus —"His Noble Numbers or his pious Pieces, wherein (amongst other things) he sings the Birth of his

Christ, and sighes for his Saviours suffering on the Crosse &c. London Printed for John Willhams &c. 1647." The signatures are continued, but a new series of paging is commenced in this part of the work.

As a small, but new, contribution to the biography of Herrick, we may add here the registration of his marriage at St. Clement Danes, Westminster:—

"5 June 1632. Robert Herrick and Jane Gibbons."

All that we have hitherto known, we believe, is that the Christian name of his wife was Jane.

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HEYWOOD, JOHN.—The Workes of John Heiwood newly imprinted. A Dialogue conteyning the number of effectuall Proverbs in the English tong, compact in a matter concerning two maner of mariages. With one hundred of Epigrammes : and three hundred of Epigrammes upon three hundred Proverbs : and a fifth hundred of Epigrammes. Whereunto are now newly added a sixt hundred of Epigrammes &c.—Imprinted at London in Fleet strete neare unto Saint Dunstons Church. By Thomas Marsh. 1587. B. L. 4to. 113 *leaves*.

Warton, (*Hist. Engl. Poet.* III. 372, 8vo.) very unjustly asserts that John Heywood's plays are "destitute of plot, humour, or character," and he commits very gross errors regarding Heywood's dramatic productions, assigning to him the Scottish "*Philotus*," and "*The Pinner of Wakefield*," which was written more than half a century later. It is clear, also, that Warton had never seen one of Heywood's most humorous pieces; and he does not give him the credit he deserves as the inventor of a new species of theatrical entertainment, which, in the middle of the reign of Henry VIII., superseded both *Miracle-plays* and *Moralities*, and directly led the way to the introduction of genuine comedy. Heywood was a sincere and zealous Catholic, and, after the reformation was completed, retired to Flanders, where he died. He did not quit England until the reign of Edward VI., as he assisted in preparing some of the court entertainments for that prince. It is elsewhere shown (p. 39), that he was alive in 1570; and by an official Return to the Exchequer of "fugitives over the seas," contrary to the

stat 13 Elz<sup>r</sup>, dated 29 Jan 1576, it appears that John Heywood was still at Louvaine, and he is described as "of Kent"

The volume before us, though called "The Works of John Heywood," in fact contains only a small part of them. It does not include a single play, nor his long poem, "The Spider and the Fly," nor one of his songs and ballads. There was an edition of the "Dialogue" of Proverbs in 1546, which appears to be the first, and it was issued again in 1556. Three hundred epigrams were added in 1562, and in 1566 three hundred more were printed with the others. This was the first that came from the press of Marsh; he again published it in 1576, a third time in 1577, and a fourth (the impression before us) in 1587. The latest date at which the volume was reprinted seems to have been 1598, but it was always popular.

At the end is "an Epilogue or Conclusion of this Worke by Tho Newton" of Chester, which bears date in 1587; it is sometimes wanting, having been printed on the last leaf after the word *Fines*. In it Newton says of Heywood —

"Nowe, as wee may a Lyon soone discerne even by his pawe,  
So by this Worke we quickly may a judgement certaine drawe  
What kinde of man this Author was, and what a pleasant vaine  
Of fancies forge and modest murther lay lodged in his braine"

A full-length portrait of the author on wood is placed on sign H 2 of the edition in hand. It had previously appeared in his "Spider and the Fly," printed in 1556, a work which he began, as he tells us, nineteen years before it was completed.

John Heywood had two sons, Ellis and Jasper, both Roman Catholics, and both exiles with their father. Jasper Heywood translated Seneca's "Thyestes," which was first separately published in 1561, and afterwards included in the collected volume of 1581. He became a Jesuit, and must have returned to England soon after the death of his father, for on 21st March, 1583, he was in the prison of the Clink, having been committed by the Privy Council anterior to the 29th Oct preceding in the next year he was in the custody of Sir Owen Hopton in the Tower, as we learn from the accounts of the Lieutenant of that date. He died in Italy before 1600.

HEYWOOD, THOMAS — A Funeral Elegie upon the much lamented Death of the trespuissant and unmatched King,

King James, King of Great Brittain &c. Written by Thom. Heywood. &c.—London Printed for Thomas Harper. 1625. 4to. 13 *leaves*.

It is dedicated to the Earl of Worcester, as the “unchanged patron of all Heywood’s weake and unperfect labours.” He had formerly been one of the Earl’s players, as he informs us in his “Various History concerning Women,” printed in the year preceding, and remained so until his Lordship transferred the company to the service of Queen Anne. Afterwards Heywood seems to have been retained by Lord Southampton, the patron of Shakespeare, for, in this “Funeral Elegy,” he says of his Lordship :—

“Henry, Southampton’s Earle, a souldier proved,  
Dreaded in warre, and in milde peace beloved .  
Oh ! give me leave a litle to resound  
His memory, as most in dutie bound,  
Because his servant once ”

The Elegy is an excursive composition, in which, besides King James, several of the nobility are celebrated. At the end of it is “a short consolatory Elegy” on the accession of Charles I., and the tract closes with an Acrostic upon Carolus Jacobus Stuart.

The earliest notice of Thomas Heywood, (who was in no way related to John Heywood, the elder dramatist) as an author of plays, occurs in Henslowe’s Diary under the date of 1596. His latest dated production appeared in 1641, but we may perhaps infer, from the following lines, that he was still living in 1648: they are from “A Satire against Separatists,” published in that year.—

“So may rare Pageants grace the Lord Mayer’s show :  
And none find out that they are idols too :  
So may you come to sleep in fur at last,  
And some Smectymnuan, when your days are past,  
Your funeral sermon of six hours rehearse,  
And Heywood sing your acts in lofty verse.”

Heywood (besides very many plays) was the author of several descriptions, &c. of the Pageants on Lord Mayor’s day. His “Apology for Actors,” published in 1612, was reprinted in 1658 under the title of “The Actors Vindication,” but he was certainly then dead.

He had at one time an intention to publish at large the “Lives of the Poets,” including those of his own day and country, and we can never too deeply lament that he did not carry out his design; but as he lived by his pen, he was perhaps compelled to apply it to matters of

more immediate interest and profit In his "History of Women," 1624, p 174, he says,—“ But I may have occasion to speake of him (Homer) in a larger worke intituled the Lives of all the Poets, moderne and forreigne, to which worke (if it come once againe into my hands) I shall refer you ” Hence we may fairly infer that the biographies of the poets had already been prepared, even in “ a larger work ” than his “ History of Women,” which is a folio volume of 466 pages, but that the manuscript was not then “ in his hands ” The loss is irreparable when we recollect that among “ modern poets ” it must have included the lives of Shakespeare, Ben Jonson, Chapman, Marlowe, Greene, Nash, and their great contemporaries Brathwaite also states that Heywood was engaged on such a work

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HIND, JAMES —Hind's Ramble, or the Description of his manner and course of life Wherein is related the several Robberies he hath committed in England, and the Escapes he hath made upon several occasions With his voyage to Holland &c With a Relation of his going to the Scotch King, where he was made Scoutmaster General &c A Book full of Delight, every Story affording its particular Jest —London, Printed for George Latham 1651. 12mo  
23 leaves

This tract is not any where enumerated among those which relate to the notorious Highwayman, Capt James Hind, who was executed at Worcester, 24th Sept 1652 It is preceded by a wood-cut (clearly not intended for the work) of two soldiers on horse-back, riding at each other, and firing off their carbines as they approach

The authorship of such a trifle is not a matter of much consequence, but an address “ to the judicious Reader,” in which the subject is likened to the palace of Nonesuch, is subscribed G F The book is in 21 divisions, of which “ the Contents ” are given on the two last leaves They profess to relate, in brief, the history of Hind from the time he served under a noted thief of the name of Allen, (who robbed by pretending to be the Bishop of Durham, travelling with a similar coach and retinue) until his final capture As Hind is spoken of at the end in the past tense, perhaps he had been executed at the time the tract was really published (bearing date in 1651), although, if it

were so, it seems singular that nothing should have been said about the conclusion of his career.

By "the Scotch King," on the title-page, Charles II. was intended, and in the last chapter (so to call it) but one we are told—"There were many flying speeches, that Hind should be the man who should convey away the Scotch King from the fight at Worcester, and that he should bring him to London, where [when?] he went for Holland: but if this were true, he hath done things not to be paralleled; but if not true, he hath the name of it." On the last page it is said, "Hind was a man but of mean stature: his carriage before people was civil, his countenance smiling, good language, civilly cloathed, no great spender or Ranter in Taverns. But these were only cloaks to deceive honest men of their money."

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HITCHCOCK, ROBERT.—A Pollitique Platt for the honour of the Prince, the greate profite of the publique state, relief of the poore, preservation of the riche, reformation of Roges and Idle persones, and the wealthe of thousandes that knowes not how to live. Written for an Newyeres gift to Englande, and the inhabitantes thereof, by Robert Hitchcock, late of Caversfeelde in the Countie of Buckyngnam, Gentleman.—Imprinted at London by Jhon Kyngston. 1 Januarie. 1580. B. L. 4to. 26 leaves.

The title-page is in an arabesque border, with the figures of David and Moses. It appears that the author was a soldier, but his object in writing was to encourage the fisheries, furnishing his work with a table and a map to illustrate and enforce his design. After a dedication "to Englande" follows a page of verses by "Fraunces Hitchcocke, to the Readers of this his brothers booke," and to it is added an address "to the freendly Reader." On the last page the author states that he had given copies of some previous edition of his "platte," not now known, to the Queen, to Lord Leicester, to certain members of the Privy Council, and to twelve "Councillors of the Lawe." His scheme may have been a good one, but he does not recommend it in very good English.

HOGGARDE, MILES

A mirroure of love, which such light doth give,  
That all men may learne howe to love and live

Compiled and set furth by Myles Hogarde, servaunt to  
the quenes highnesse

Mense Maij, 1555

*Cum privilegio ad imprimendum solum* 4to. B L 29 leaves

This very rare tract is mentioned by Ratson, (Bibl Poet 345) and Dibdin, (Typ Ant III 189) but they both quote the title inaccurately, and both erroneously represent Wyer as the printer of it. The fact seems to be that they never saw it themselves, or they must have noticed the following colophon —

“Imprinted at London by Robert Caly, within the precinct of the late dissolved house of the gray Friers, nowe converted to an Hospital called Christes hospital”

Ratson correctly assigns to it the date of 1555, not mentioning the month, but Dibdin places it among Wyer's undated books. We shall therefore make a few extracts from it.

The dedication to Queen Mary commences,

“When I considered, oh most noble Quene '  
Howe God in time hath wonderfully wrought  
In reducing us home, whiche so long hath bene  
Out of his true church, yet nowe to be brought  
Into his church agayne, it came to my thought  
What love by your grace God to us did shewe,  
When hope was almost past, as al men do know”

To reioice in this change is the whole plan and purpose of the poem, and Hoggarde having explained this to her Majesty, thus ends his servile dedication

“Of my munde this is thonly pretence,  
Most humbly beseeching your noble highnesse  
To take it in worth, though intelligence  
To set furth this worke to the worthinesse  
Doth lacke on my part, yet nevertheless  
My wit is good, I would al thinges were wel  
Thus as my wit is, my wyll furth I tell

“Your highnesse humble servaunt,  
“*Miles Hogarde*”

In what way he had been taken into the Queen's service at this time we are unable to state. Warton (H E P IV 20, edit 8vo) tells us that he was a shoemaker, but Wood (Ath Oxon I 301, edit Bliss) calls him “of London, hosier, the first trader or mechanic that ap-

peared in print for the Catholic cause." Whatever were his occupation, he acknowledges "to the Reader,

"My calling is not bokes to write,  
Nor no faultes to reprove,  
But to folow my busynesse,  
As wisdom would me move ;"

not, however, informing us what his "business" was. He subjoins,

"I have but simple talent,  
My writing doth expresse,  
Yet doth it serve in ydle times  
To exchewe ydlenesse."

The body of the performance is in the old seven-line stanza, and in the opening it tells us that, while he was walking in the fields, he heard a nightingale, with which he fell into conversation, and the bird took occasion to enforce the precepts and doctrines for which Hoggarde contended, besides enjoining Christian charity. We need not enter into the argument, which was most convincing to the author, who at the end of the dull colloquy writes as follows, which is the close of the production.

"Truth it is, qd I ; nowe I see it well.  
Then write it, qd she, if thou wylt take payne.  
I am content, qd I, though I my foly tell,  
Syth that it may turne to my neighbours gayne.  
Then farewell, qd she, tyll we mete agayne.  
With that she toke her flight ; I saw her no more :  
Then I went and wrote all as ye heard before."

It was not to be expected that such a subject could be enlivened by much humour: even old John Heywood, with all his ability and drollery, could not make his "Spider and Fly," published in the next year on the same side of the question, very readable; but he did not challenge the ridicule which was heaped by the Protestants upon Miles Hoggarde, who was, perhaps, both shoemaker and hosier: see, among other places, p. 38, of the present work.

HOLLAND, ABRAHAM. — *Hollandi Post-huma. A Funerall Elegie of King James: with a Congratulatory Salvè to King Charles. An Elegie of the Magnanimous Henry Earle of Oxford. A Description of the late great, fearefull and Prodigious Plague: and divers other patheticall Poemes, Elegies, and other Lines on divers subjects. The*



Post-humes of Abraham Holland, sometimes of Trinity-Colledge in Cambridge The Authors Epitaph, made by himselfe — *Cantabrigiæ, Impensis Henrici Holland* 1626. 4to.

The rarity of this small volume forms its principal claim to notice, and that rarity is accounted for by Henry Holland in an address "to the ingenious and ingenuous Reader," which follows the dedication to the Earl of Elgin, wherein he states that he had printed his brother's posthumous poems at his own expense, and for distribution only among the writer's "endeered and worthy friends" In 1622, Abraham Holland had published "*Naumachia, or a Poeticall Description of the cruell and bloudie Sea-fight or Battaille of Lepanto,*" and that piece, "revised by the Author," was appended to the posthumous poems in 1626

It is to be noted that among the commendatory verses are lines by Michael Drayton, originally prefixed to the "*Naumachia*" in 1622, and here reprinted as a testimony in favour of the whole collection Ratson seems not to have been acquainted with the fact that they had appeared earlier than 1626 They end with this couplet,

"Proceed let not Apollo's stocke decay  
Poets and Kings are not made every day"

Other short pieces, with the same object, are by E C, Master of Arts, by "J W J C upon the same," and by E P *Theologus* in six hexameters and pentameters There are new title-pages to the several parts of the work, one of which is the following "Holland his Hornet to sting a Varlet, or, a few Satyricall lashes for one that did falsly accuse him, to the late Lord Keeper, of a Libell against John Owen's Monument in Pauls By Abraham Holland" This is in short lines that are not very intelligible, but the mystery seems scarcely worth unravelling

Abraham and Henry were both sons to the more celebrated Philemon Holland, the translator of Livy, Pliny, &c., and one of Abraham's Poems is addressed "to my deare Father, Mr Philemon Holland, Doctor in Physicke, being sicke" here Death, as in Shakespeare, is likened to a "Sergeant" arresting a debtor The character of the "Description of the Plague" in London in 1625, may be judged of by the subsequent lines, where the writer refers to the many red-crosses marked upon houses where the infection raged.

"Walke through the wofull streets (whoever dare  
Still venter on the sad infected ayre),  
So many marked houses you shall meet,  
As if the Cittie were *one Red-Crosse street*."

Abraham Holland lived at Chelsea, from whence he dates "a letter savouring of mortification," dated 24th Aug. 1625. He dictated his own Epitaph in verse to his brother Henry on 18th Feb. 1625-6, and he died soon afterwards. "Metrical versions" of two Psalms are also included in the volume: one of them is by Abraham Holland, and another by T. C., who put his initials at the end of it.

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HOLY LEAGUE.—The Birth, Purpose and mortall Wound of the Romish holie League. Describing in a Mappe the envie of Sathans Shavelings, and the follie of their wisdom, through the Almightyes providence. By I. L. Psalm 2 Vers. 2 & 4.—Imprinted at London for Thomas Cadman. 1589. 4to. B. L. 6 *leaves*.

What is here called "a Mappe" is a wood-cut, partly like a map, and partly a representation of figures on foot and on horseback. A prose explanation, occupying four pages, follows, and those are succeeded by 32 six-line stanzas. They represent the Devil as proceeding to Rome, and addressing the Pope: the first stanza of the Devil's speech, addressing the Pope as his well-beloved son, is this, and sufficiently shows the nature of the whole:—

"Draw neere, my sonne, and listen to thy Sire:  
The world waxeth old, and may not long endure;  
The time drawes on apace. it must consume with fire;  
Then ends thy kingdome too, which standeth nothing sure,  
Because the Gospell spreads it selfe apace,  
While thou and thine runne headlong to disgrace."

Here and there some slight attempt is made at humour, but with little success; and the abuse of Roman Catholics, as may be imagined, is violent, but hardly as coarse as usual. If we mistake not, a very distinguished old actor was the writer of this tract—John Laneham: the initials are his: and though it has never before been mentioned, we learn from "A Whip for a Ape," published soon after 1588, that, like Tarlton, Knell, Armin, and other noted players, he was "a rhymex" against papists and puritans.

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HOWLEGGLAS.—Here beginneth a merye Jeste of a man called Howleglas, and of many maruelous thinges and Jestes that he dyd in his lyffe in Eastlande and in many other places. [Colophon] Thus endeth the life of Howleglas —Imprinted at London in Lothbury by me Wyllyam Copland 4to B L.

Bibliographers have taken notice of only two exemplars of this work, but, as we shall presently show, three are extant. The only two hitherto mentioned are both stated to be in the library of the British Museum, and Mr Mackenzie, the editor of the modern improved castrated impression (8vo 1860), gives their respective dates as 1528 and 1530, adding that 1528 is the date assigned to the earlier "by the British Museum Catalogue," the later being of 1530. Now, recollecting that William Copland, from whose press both proceeded, did not begin to print until 1548, (as far as we can gather from the figures upon any of his books), and ceased (on the same authority) to print in 1561, Howleglas must, in all probability, belong to a period between 1548 and 1561, and could not have been issued either in 1528 or 1530. We should be disposed to assign it conjecturally to about the year 1555 or 1556, and we apprehend that Mr Mackenzie must be mistaken when he states, that 1528 is the date given to the earlier copy in the Museum Catalogue. If not his mistake, it is certainly an error on the part of the Catalogue, because in 1528 William Copland was probably quite young, and did not put forth any work, as from his press, until twenty years afterwards.

It is also incorrect, as we have said, to assert that "of the English Howleglas two copies only remain," both being in the library of the British Museum, for we write with a third copy under our eyes: it is in the Bodleian, and was included in the folio Catalogue of that library printed in 1843, seventeen years before Mr Mackenzie wrote the introduction and notes to his "Marvellous Adventures and rare Conceits of Master Tyll Owlglass." Unfortunately, like the two copies in the Museum, it is very imperfect, wanting all the text before sign C ii, commencing with the chapter "How howleglas made hole all the sicke folke that were in the hospital, where the spere of our lord is" for the sake of comparison, we quote the very words and letters with which it opens —

"Vpon a tyme howleglas came to Notheborough, and he set vpon the

churche dores and vpon the Guilde hall, and enery place that all the people in that towne might know that he was a great maister of Phisicke."

The last words of the volume are these :—

"And on the stone was granē and ovle holding a glas with her clawes : And thereon was grauen thys scripture. Presume no man awaye thys stone to take, For vnder this stone was howleglas buried late. In the yere of our Lord God, M.CCC and fyfye."

The above varies most materially from the words and figures quoted by Dr. Dibdin (Typ. Ant. III. 148) : the spelling is different, and Howleglas is there represented as having died, not in 1350, but in 1450. There can be no doubt that 1350, as it stands in the Bodleian copy, is the right date ; and it serves still farther to establish that this third copy from William Copland's press was not the same impression as either of the two copies in the British Museum.

The colophon of the exemplar in the Bodleian Library, which we have placed at the head of our article, and therefore need not here repeat, is also unlike that furnished by Dibdin and other authorities, which runs as follows : "Thus endeth y<sup>e</sup> lyfe of Howleglas. Imprynted at London in Tamestrete at the Vinetre on the thre Craned wharfe by Wylliam Copland." In the Bodleian copy William Copland's address is merely "at London, in Lothbury."

It is remarkable when Mr. Mackenzie, very properly, expresses his obligations to Dr. Bandinel, to the Rev. A. Hackman, and to the Rev. J. S. Sidebotham of Oxford, that they should none of them have pointed out to him the great literary curiosity of this *third* copy of "Howleglas" in the Bodleian, known to have been there for the last 20 years. There we found it, and met with another very curious and interesting circumstance regarding it. There is a piece of paper pasted over the beginning of the imperfect tract, which conceals nearly half a page of the text ; and upon a blank page at the end is a MS. note (as we believe in the hand-writing of Spenser's friend Gabriel Harvey) which contains a most singular and valuable memorandum respecting the author of "The Faerie Queene : " no christian name is given, and the surname is spelt *Spensar*, which might be Harvey's peculiar and pedantic mode of writing the name, though it does not so appear in any extant printed or MS. example. We copy the note as exactly as possible, but some words here and there are nearly, and others quite, obliterated by friction : these we have supplied in part by conjecture, but so little is wanting, and the senso is so plain, that we cannot have erred in any at all material point. It is especially

applicable to this copy of "Howleglas," which, with Scoggin's and Skelton's Jests, and the life of Lazarillo de Tormes, must once have belonged to Spenser it runs *iteratim* thus —

*"This Howleglasse with Skoggin, Skelton and Lazarillo, given to me at London of Mr Spensar xx Decembris, 1578, on conditon that I woold bestowe the reading of them on or before the first of January imediatly ensuing otherwise to forfeit unto him my Lucian in fower volumes Whereupon I was the rather induced to trifle away so many howers as were idely overpassed in running thorough the foresaid foolish bookes wherein me thought that not all fower together seemed comparable for false and crafty feates with Jon Miller, whose witty shiftes and practises ar reported amongst Skelton's Tales"*

Considering the nature of the books in the possession of Spenser, and the character of the two persons concerned in the anecdote, the above MS note will be admitted to be very remarkable. The date of it is just before Christmas 1578, while Spenser's "Shepherd's Calendar," was going through the press, for it was entered for publication on the 5th December following. The scene, too, is laid in London, so that our great poet, supposing him, as we fully believe, to be intended, was not then in the north of England but in London. In "The Life of Spenser," (Works, 1862, Vol I p xxx), it is stated that he was in the metropolis in 1578. The highly humorous story of John the Miller, by Skelton, is the last but two in the "Merie Tales Newly Imprinted and made by Master Skelton, Poet Laureat," which came from the press of Thomas Colwell, about 1567, having been then entered at Stationers' Hall for publication. (See Extracts from the Stat Reg Shakesp Soc edit I 160.)

Those who take up the copy of "Howleglas" in the Bodleian, however imperfect, and on this account unsatisfactory, may feel pretty well assured that their hands touch the very same leaves that were turned over by Spenser, and recommended by him to the perusal of Gabriel Harvey. The three other publications show the fanciful character of Spenser's studies not long before, as we may suppose, he commenced his "Faery Queen," and just after he had written his "Shepherd's Calendar."

Of "Howleglas" and "Skelton's Tales," we have already spoken of "Scoggins Jests" the earliest edition remaining to us is of the year 1626, but they must then have been in print nearly a century. A History of Lazarillo de Tormes, printed in 1576, is extant, and it was, in all probability, that which our great romantic poet challenged Harvey to read with the other books.

HUBBARD, W.—The Tragicall and lamentable Historie of two faythfull Mates: Ceyx Kynge of Thrachine and Alcione his wife: drawen into English Meeter. By W. Hubbard. 1569. — Imprinted at London by Wylyyam How, for Richard Johnes and are to be solde at his shop under the Lotterie house. 8vo. B. L. 8 *leaves*.

This is by no means a contemptible poem for the period when it was written and printed: it is, of course, from Ovid, whose *Metamorphoses*, translated by Golding in fourteen-syllable couplets, was then in print. W. Hubbard, however, gives his amplified version in a peculiar, and by no means disagreeable, lyrical measure, as may be seen from the following, his first stanza:—

“When frowning Fortune gan assaulte  
her Foes whose deth she doth desire  
She will revenge, though for no faulte,  
When Envie hath set her on fire .  
Shee seekes to bring men to decaie  
whom erst alofte  
She had set up at pleasante staye,  
though reeling ofte.”

He has another peculiarity, for he sometimes makes the sense run on, without pause, from one stanza to another, which gives considerable ease to the narrative:—thus.

“At last, they all arrived are,  
when night was come and day was spent,  
Where eche of them must ende their care,  
and eke must there their lives relent .  
For Boreas with his bitter blaste  
doth fierslie blow,  
And waves do rise up all in haste  
to overthrowe

“Their ship; and they with fearefull speede  
do cut down Sailes and Clothes down rend :  
Eche man is busie now at neede,  
Yet all in vaine thei do contend ;  
For now the Tempest hath by force  
the upper hande.  
King Ceyx doth oftimes wish his corse  
to be on lande.”

We need not enter into the well-known mythological story, but the use of “spell” for *oracle*, as in the subsequent stanza, is, as far as we remember, without precedent: it follows an account of the loss of the hero:—

"Now dead and drowned in the Sea,  
 yet she the dayes doth compt and tell  
 She thinke, poore wretch Alcione,  
 her husbandes home returne from SPELL  
 To be but slowe , and she doth thinke  
 eche hower a day  
 No joyes into her hart can sink  
 for his delay "

The conclusion, after she has found the dead body of Ceyx upon the shore, and "has drowned herself, is given in this stanza —

"Their love right well we may commende,  
 For few suche Mates are at this day,  
 Who love so stedfast to the ende  
 Therefore example take we may  
 By Ceyx and Alcione,  
 which both live still,  
 As I do read, and haunt the Sea,  
 as Poets will "

He only subscribes it "W Hub," but it stands Hubbard at length on the title-page It has been usual also to christen him "William," but for aught that is known his name may have been Walter, or any other beginning with the letter W We know nothing of the author's history, or of any other production by him

We never saw more than a single copy of this poem, which was the same used by T Warton (H E P edit 8vo IV 239), and by Ritson (Bibl Poet p 251) both of whom give the mere titles Its rarity induces us to subjoin another stanza, which is very natural and simple in its style, and is perhaps the prettiest in the whole poem Ceyx is announcing his determination to leave Alcione —

"He then began with faulting voice  
 to shewe the matter to his wife ,  
 At whose presence she did rejoyce,  
 for sure she loved him as her life  
 But when she heard he would departe,  
 with feare there strake  
 A chulnes straighte unto hir hart,  
 that teares out brake "

HUBERT, SIR FRANCIS —The deplorable Life and Death of Edward the Second, King of England Together with the Downefall of the two unfortunate Favorits, Gavestone and Spencer. Storied in an excellent Poem —London Printed for Roger Michell 12mo 1628 77 leaves

This first edition was published anonymously, but the Earl of

Bridgewater in his copy wrote the name of the author on the title-page, and in 1629 another impression came out, which Sir F. Hubert dedicated to his brother Richard. Opposite the title is an engraving of Edward II. The poem consists of five hundred and eighty seven-line stanzas, but after stanza 343 occurs a blank in both editions, which is easily explained: on May 1, 1625, Charles I. was married to the Princess Henrietta of France, and it would have been dangerous, so soon afterwards, to publish a passage strongly and directly opposed to French matrimonial alliances—

“I tax not, France, our matches made with thee,  
Yet have they not prov'd good for either's weal,” &c.

The rest that is deficient, consisting of nearly three stanzas, may be seen by the complete edition of the poem, which was printed in 8vo. 1721, from a manuscript.

HUNNIS, WILLIAM.—Hunnies Recreations: Conteining foure godlie and compendious discourses, Intituled Adams Banishment. Christ his Crib. The loste Sheepe. The complaint of old age. Whereunto is newly adjoyned these two notable and pithie Treatises, The Creation of the first Weeke. The life and death of Joseph. Compiled by William Hunnis, one of the Gentlemē of hir Majesties chappel and maister to the children of the same.—Printed by P. S. for W. Jaggard, and are to be sold at his shoppe at the east end of S. Dunstons church. 1595. 12mo.

“The life and death of Joseph” appears to be new in this collection of Hunnis’s well-known productions, the publication of which commenced precisely five and forty years anterior to the date of this impression. It is on account of the “Joseph” that we have placed at the head of the present article the whole title of a hitherto unnoticed edition. Between 1588, when the “Recreations” first came out under that name, and 1595, the author, who must then have been far advanced in years, composed the “two notable and pithy treatises” that come last in the work.

Probably to give more appearance of novelty to the volume, the writer placed “The Creation of the first Week” ~~immediately~~ after



the preliminary matter, while "The Life and Death of Joseph" closes the small volume it occupies no fewer than 81 pages, while all that goes before it is comprised in 65 pages. At the back of the title is Hunnis's Acrostic on his own name, which he was fond of inserting in re-impressions of his poems. "The Creation of the first Week" is little more than a repetition of what had been printed at an earlier date, but the History of Joseph is a novelty, excepting so far as it had been briefly touched in the author's "Genesis" on this account we subjoin a few extracts from it. It has a separate title-page, and upon it the following admonitory stanza —

" Let Joseph teach thee  
Love and Chastitie  
So shalt thou have  
A long blessed life,  
Void of all strife,  
From birth to the grave "

The whole is divided into thirteen chapters, each preceded by a short "argument," and the following from Chap 6 relates to the meeting between Joseph and Benjamin —

" Then Joseph, lifting up his eyes,  
young Benjamin espide  
Said he, is this younge Benjamin,  
of whom you spake before ?  
My sonne, to the[e] God merey shew,  
said he, for evermore !  
And Joseph hasted him away,  
his teares began to fall ,  
His hart upon young Benjamin  
did yearne and melt withall.  
So he unto his chamber went,  
that none might him espie,  
And there a space did weep, and shed  
forth teares abundantly "

Here is not much amplification, and the versifyer has proved his judgment and good taste in adhering, as closely as possible, to the beautiful simplicity of Scripture. The meeting of Jacob and Joseph is written in the same spirit in Chap 9 —

" Then Joseph did him ready make,  
his chariots eke also,  
And up to Goshen land he went  
his father for to know  
To whom he did himselfe present,  
and on his necke did fall,  
Whereon he wept a good long space,  
to comfort of them all

Then Israell to Joseph said,  
 now let my life depart,  
 Sith I have livde to see thy face,  
 and that alive thou art."

Here we must excuse the tautologous eking out of the verse by "eke also," and the line "to comfort of them all," because the rhyme required the slight addition. The death of Joseph is the end of Genesis, and Hunnis uses, as nearly as the verse would allow, the language of the original:—

"And Joseph to his children said,  
 I ready am to dy ;  
 And God wil surely visite you,  
 as time the thing shal try,  
 And bring you safe out of this land  
 unto the land he sware  
 To Abram, Isaac and Jacob,  
 and rid you so from care.  
 Then of the children of Israel  
 an othe did Joseph take,  
 And said, God sure will visit you  
 for his great mercies sake :  
 And you shal carry hence my bones,  
 thus did he prophesie,  
 Being an hundreth yeares and ten,  
 and in that age did die.  
 And after they embalmed him,  
 and put him in a chest,  
 In manner as his father was ;  
 So him th' Egyptians drest."

The versification is not always regular, for Hunnis now and then allowed himself the liberty of a triplet, still however observing the fourteen-syllable measure, divided, as a great poetical authority expresses it, "into eight and six." His works continued to be popular far into the seventeenth century.

HUTTON, LUKE.—The Blacke Dogge of Newgate : both pithie and profitable for all Readers. *Vide, Lege, Cave*, Time shall trie the trueth.—Imprinted at London by G. Simson and W. White. 4to. B. L. 21 leaves.

This tract was by Luke Hutton, who "there is good reason for believing was a younger son of Matthew Hutton, D.D. Archbishop of York." (Cooper's *Atk. Cantab.* II. 540.) He was matriculated at Trinity College in 1582, took no degree, but instead of it, took to the

road, and was executed for a highway robbery in 1598. The work before us is supposed to have been written in Newgate, into which Hutton had been thrown by a person whom he designates as "the Black Dog." It is dedicated to Lord Chief Justice Popham, who had probably tried Hutton on some occasion when he had been acquitted. In an epistle "to the Reader," he mentions a tract by him called his "Repentance," which must have been printed, though now only known in MS (*Ath Cantab* II 540), because its author tells us that it was "well received," and on this account he calls the work before us his "second labour." Both the dedication and the epistle are signed Luke Hutton, as if he were not ashamed of his name, his object probably being to raise a little money from the press. The poem with which it commences, and which consists of 81 six-line stanzas, filling 17 pages, is a dull dream or vision, in parts hardly intelligible in our day, but not amiss as mere versification. We copy two stanzas from the commencement —

"Layd in my bed, I gan for to recount  
 A thousand things which had been in my time,  
 My birth, my youth, my woes which all surmount,  
 My life, my losse, my libertie, my crime  
 Then, where I was unto my minde recalling,  
 Methought Earth gap'd, and I to Hell was falling  
 "Amidst these feares, that all my senses cumber,  
 Care clos'd mine eies, and sorrow wrung my hart  
 Opprest with griefe mine eye-lids gan to slumber,  
 But, borne to woes, must of more woes have part  
 A thousand Furies to my heart appearing,  
 That did affright my soule with ugly fearing."

He writes this vision by supposed direction of Minerva, and it certainly gives token of some education. We apprehend that the date of the tract was about 1596 or 1597, and it was twice reprinted, in 1612 and 1638. It seems originally to have been thought that the poem, though considerably spun out, was not enough for publication by itself, and in order to swell the bulk Luke Hutton added a Dialogue, between himself and one Zawny, on the art of coney-catching, by which the author had at one period severely suffered. This leads him to think of Robert Greene, who had written so much to expose cheats and sharpers, and Hutton makes a sort of apostrophe regarding him —

"Gentlemen," (he says, addressing his Readers), "though I want eloquence, yet you shall see I have a rowling tongue, deepe knowledge, and am a rare fellow to bewray many matters touching Cunni-catching."

"Maister Greene, God be with thee! for if thou hadst been a live, knowing what I know, thou wouldst as well have made worke as matter, but, for my

part, I am a plaine fellow, and what I know I will not be meale mouthed, but blab I wist, and out it must ; nay, and out it shall, for as the Comedian sayd, *Plenus rymarum sum.*"

Though he might know much about it, he contrived to tell very little, and it appears as if he made false pretensions, in order to attract the curiosity of the reader. Certainly he gives no revelations that are not to be found in the productions of Greene and others. The "Black Dog of Newgate," the professed subject of Hutton's tract, is not in any way related to Abraham Fleming's Black Dog of Bongay in 1577. "The Black Dog of Newgate," some well known villainous character of the time, (see also p. 204) formed the title of a play by Hathway, Day, and Smith in the autumn of 1602, which was so successful, that it was followed by a Second part in the spring of 1603. (Henslowe's Diary, pp. 244, 249.) By a tavern-token, noticed in the "Numismatic Chronicle" in 1847, it appears that "the Black Dog of Newgate" became the sign of a public house.

In 1598 Millington published a broadside ballad, called "Luke Hutton's Lamentation," purporting to have been written just before his execution at York. Whether it were by Hutton or not, it contains some biographical particulars of him. he was born on St Luke's day, of "parents of good degree," and he was not twenty when he began his career of crime: we quote one stanza :—

"Not twentie yeeres old, alas, was I,  
Ah, woe is me, woe is me, for my great folly !  
When I begun this felonie ·  
Be warned, yong wantons, hemp passeth green holly.  
With me went still twelve yeomen tall,  
Which I did my twelve Apostles call."

Afterwards, as he tells us, he obtained the place of a Jailor, but let out all the prisoners, and lived for three years upon the spoil he procured by robbery. He was then taken, carried to Newgate, and by the Sheriff conveyed to York, where he was tried and hanged. His father was Archbishop at the time.

HYND, JOHN.—*Eliosto Libidinoso*: Described in two Bookes :

Wherein their imminent dangers are declared, who guiding the course of their life by the compasse of Affection, either dash their ship against most dangerous shelves, or else attaine the Haven with extream Prejudice.

Written by John Hynd Hor Art Poet *Aut prodesse volunt, &c* — At London, Printed by Valentine Simmes, and are to be sold by Nathaniel Butter 1606. 4to 50 leaves

This author was a great imitator of Robert Greene and John Lally, and like most imitators, exaggerated the peculiarities and defects of his originals even his explanatory title is nearly a copy of that of Greene's "Gwydonius, the Card of Fancie" (originally printed in 1584), for we there read "Wherein the Folly of those Carpet Knights is decyphered, which, guyding their course by the compasse of Cupid, either dash their ship against most dangerous rockes, or else attaine the haven with paine and perill" There is no doubt that Hynd was well acquainted with Greene's works, for in the body of the romance in our hands (p 91) he quotes at length "Francesco's Roundelay," from Greene's "Never too Late," the earliest known impression of which came out in 1590 Hynd calls it "Elhostoes Roundelay," and admits that his hero "had borrowed it of a worthy writer" It begins

"Sitting and sighing in my secret muse,  
As once Apollo did, surpris'd with Love,  
Noting the slipperie waies young yeares doe use,  
What fond affects the prime of youth doth moove,  
With bitter teares despairing I doe crie,  
Woe worth the faults and follies of mine eye!"

Each of the eight stanzas concludes with the closing couplet, and it is remarkable that, with some small variation, it occurs in the same way in a poem by Thomas Lodge, printed in 1589, near the end of his "Glaucus and Scilla" it consists there of only three stanzas, and we quote the first —

"When with advice I weigh my yeares forepast,  
And count the course that in my youth I kept,  
How my fond eies on garish beautes plast,  
Dimde by desires in vaine opinion slept,  
For evere looke and thought with teares I crie,  
I loath the faults and follies of mine eie!"

As far as regards the date of publication, Lodge had the start of Greene, and there is no doubt that Hynd came long after them both Though he does not name the "worthy writer," from whom he borrowed "Elhost's Roundelay," it is certain that he resorted to Greene On p 89, Hynd inserts a poem for which he acknowledges he was indebted to N B, &c Nicholas Breton

There are, besides, several apparently original poems in the course of the work, but only one or two of them as good as those Hynd copied : we may suspect that these are not his own, but there is one that he distinctly, yet covertly, claims. It is printed on p. 77, under the title of "Dinohin's Sonnet," the letters of "Dinohin" being the same as those used in his own name, John Hynd, or Hind. It is only a "Sonnet" in the most general sense of the word, consisting of three six-line stanzas, and they may be quoted as a favourable specimen :

"I rashly vowed (fond wretch, why did I so ?)  
When I was free, that Love should not intrall me :  
Ah foolish boast, the cause of all my woe,  
And this misfortune that doth now befall me !  
Loves God, incensd, did swear that I should smart ;  
That done, he shot, and strooke me to the heart.

"Sweet was the wound, but bitter was the pain :  
Sweet is the bondage to so faire a creature,  
If coie thoughts doe not Bemies brightnesse staine,  
Nor crueltie wrong so divine a creature.  
Love, pittie mee, and let it quite my cost,  
By Love to finde what I by Love have lost.

"Heav'ns pride, Earths wonder, Natures peerelesse choice,  
Faire harbour of my soules decaying gladnesse,  
Yield him some ease, whose faunt and trembling voice  
Doth sue for pittie, overwhelmed with sadnesse .  
In thee it rests, faire Saint, to save or spill  
His life whose love is ledde by Reason's will."

There is some measure and music, if not much new meaning in the lines. As a specimen of Hind's prose the following may be accepted, and the resemblance to Greene and Lilly, will at once be seen . it is from p. 8, and is part of a soliloquy of King Amasias, who falls in love with Florinda, the waiting-maid of one of the ladies of his Court.

"Art thou so little maister of thy affections that, if thou gaze on a picture, thou must, with Pigmahon, be passionate ? Canst thou not passe through Paphos, but thou must offer incense to Venus ? Dost thou think it injurie to Cupid to looke, if thou dost not love ? Ah, fond foole ! know this, fire is to be used, but not to be handled ; the Baaran flower is to be worne in the hand, not chawed in the mouth ; the precious stone Echites is to be applied outwardly, and not to be taken inwardly ; and beaultie is made to feede the eye, not to fetter the heart Wilt thou, then, swallow up the bait, which thou knowest to be bane ? Wilt thou hazard at that, which cannot be had without harme ? No ; stretch not too farre, wade not too deepe violate not the rites of matrimonie ; impeach not thy faith plighted to Cleodora . use beauty, but serve it not ; shake the tree, but taste not the fruit, lest thou find it too hard to be digested. Why, but Beaultie is a God, and will be obeyed Love looketh to command, not to be conquered . Juno strove but once with Venus, and she was vanquished : Jupiter resisted Cupid, but he went by the worst : it is hard for thee with the crabbe to swimme against the streame, or with the Salamander to strive against the fire," &c.

After thus arguing the matter with himself, *pro* and *con*, the King is obliged to submit to his passion, and declares it in a letter to the lady Nor were Greene and Lilly the only writers Hind imitated, for now and then he has resorted to older authorities, as when he observes "The prince standing at the barre, where Beautie sate chiefe judge, was surprised with many griefes," &c which figure is copied from a poem by Gascoigne, commencing,

"At Beauty's barre as I did stand," &c

Hind dedicates his work to Philip Earl of Montgomery, declaring that he "knows his own worth," which may be reasonably doubted At the back of the dedication are seven Latin lines *ad Lectorem*, signed Johannes Hind, and thirteen English "Verses in praise of the Booke," by "Alexander Burlacy, Esquire "

IDEN, HENRY —*Circes* Of John Baptista Gello, Florentyne. Translated out of Italyon, into Englyshe by Henry Iden. Anno Domini M D LVII —*Cum privilegio ad imprimentum solum* [Colophon]—Imprinted at London in Poules Church-yarde, at the sygne of the holye Ghoste, by John Cawoode Printer to the Kinge and Quenes Maesties.

The Biographers of Gelli, or Gello, mention that his Dialogue of "Circe" was translated into English in 1599, an edition we have not seen, but they omit to notice this version of it from the Italian by Henry Iden, which preceded it by more than forty years All we know of Iden is that he was tutor to Lord Herbert of Cardiff, and his two brothers, Edward and Henry, to whom he dedicates his translation, dated from London 15 March, 1557 We do not find that he was of either university Gelli, as we know, was born a tailor, bred a tailor, lived a tailor, and died a tailor, continuing his trade in spite of his literary pursuits and inclinations, and Iden gives us the notion that he had been in some avocation, not of a kind peculiarly to qualify him for the duties of an instructor he probably travelled with his pupils, and in this way acquired a competent knowledge of Italian from an obscure expression he uses, we may imagine that Iden was in Italy when Gelli first published his "Circe" in 1549 Iden's translation is a

rare book, but not worth any lengthened notice ; and perhaps we should have passed it over entirely, but for a hymn at the end, which Ritson had not seen, or he would hardly have called this single piece "various Italian verses," (Bibl. Poet. 254).

The preliminary argument explains, that Circe gave Ulysses power to restore to their shapes all such of his transformed Greeks as he could persuade to become human again :

"Ulysses seketh through all the Iland, and speaketh with many, who for divers occasions wil rather remayne in that life then to become men agayne. Fynallye finding one who considering well the mightines of man, and how farre he is more noble then any other best, by meane of thunderstanding, desireth to become man againe as he was. And so being restored by Ulysses into his former beyng, first (as it is the due of man) havyng acknowledged and gven thanks unto the mooste hyghe and mighte God of all, they returned merelye together into there countrie."

The dialogues between Ulysses and some of his obstinate followers are ten in number ; but the discussions, on the comparative merits of human and bestial life, are somewhat dull, and may be passed over in favour of the subsequent mentorious piece of poetry for the day in which it was written : it is a Hymn, addressed to the Creator by the only follower whom Ulysses could prevail upon to prefer the shape of a man to that of an elephant.

*"The Hymn.*

"Universall nature of the world, heare thou this himme of mine !  
 Ye woodes kepe science, and ye wyndes repose your selves in fyne,  
 Whiles of this ordre of the hole, so marvelous, and so fayre,  
 Of the firste mover I do synge, and cause of earth and ayre.  
 Of all incorruptable thinges, and that corrupt may be,  
 Of the fyrste cause thereof I synge, and cke of that I se,  
 That balauaced a mydde the heavens, the earth for her due place  
 And of that, that the waters swete doth sprinkle on her face  
 To nourish all that mortall is and of the same also  
 That hath so many sundry kindes of creatures, high and low,  
 Made for the service all of man : and of that, that to hym,  
 Hath gven an understandinge clere, to the end that he should clymme,  
 And have thereby the knowledge true of that fyrst cause of might,  
 And then a wyl in hym well set to love the same aryght.  
 O ye, my powers everie one, prayse ye that cause with me,  
 And let the gladnes of my spyrite therto with you agre.  
 O, all ye giftes then of my soule with me se that ye synge  
 Of thuniversall and fyrste cause of all and everie thinge :  
 Of myne understandinge thou light, and fredome of my wyl,  
 Agre in one of that same cause the heavens with prayse to fyll.  
 O, everlastinge mover greate, that no beginning had,  
 Nor shall have ende, thy creature man, that therto is moost glad  
 Is he that syngs this daye thy prayse, and prayeth with all his powers,  
 That honor high and glory greate to the[e] be yeaeres and howers !"

The "half-reasoning elephant" is the only beast that can perceive the value of whole-reasoning : the other creatures, upon whom Ulysses



tries his eloquence in vain, are the oyster, the mole, the snake, the hare, the goat, the hund, the lion, the horse, the dog and the calf The oyster and the mole are dismissed in the same division of the work

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IDLENESS, THE IMAGE OF —A lyttle treatise called the Image of Idlenesse, conteynyng certeyne matters moved betwene Walter Wedlocke and Bawdyn Bachelor Trāslated out of the Troyane or Cornyshe tounge into Englyshe, by Olyver Oldwanton, and dedicated to the Lady Lust [Colophon] —Imprinted by Wyllyam Seres, dwellynge in Powles Churchyard at the signe of the Hedgehogge 8vo. B L. 52 *leaves*

There is a great deal of cleverness and amusement in this little anonymous work It is of the greatest rarity, and on this account has escaped the notice of Ames, Herbert and Dibdin, although printed, and possibly written, by one of our best early typographers We say possibly wrtten, because Seres was, in all probability, the author of a production noticed on p 23, and he may have deviated into prose, as well as verse in the small dateless work before us there is both verse and prose, although the latter much predominates Wilham Seres was a printer between the years 1548 and 1575, and as "The Image of Idleness" was unquestionably a Roman Catholic production, we may fairly conclude that it came out anterior to the date when Elizabeth ascended the throne

William Pawlet, Marquis of Winchester, wrote a tract called "Idleness," but the rest of his title-page differs in all respects from that at the head of the present article, and the only known copy of it bears date in 1587, about thirty years posterior to the period when Seres's "Image of Idleness," (for convenience we shall treat it as his, whether as printer or author) made its appearance

The promising fore-front is followed by the subsequent "Table of this present boke," and as it gives a particular and minute insight into the curious contents, we quote it entire —

"The preface of the translatour

Capit 1

"The fyrst part of a certeyne Epistle sent by Bawdyn Bachelar to Walter Wedlocke, wherin doth apcare the grounde that caused the settinge forth of this treatyse

Capitulo 11

"Baldwyn Bachelar, beinge suter to a certeyne Gentylwoman for maryage,

wryteth to a frende of hers, for to have his helpe and furtheraunce in the matter . . . . . Capi. iii.

"Whereas Bawdyn had bin suter to a certeyne Gentywoman for maryage, and was in good hope to obteyne, he receaved knowledge to the contrary by a letter from a gentleman that hadde byn partly a meanes for hym, and therupon wrote backe to the said Gentleman as foloweth . . . . . Capi. iiii.

"Here Bawdyn wryteth to the Gentlewoman mencioned in the last letter . . . . . Ca. v.

"Where as a certeyne Gentlewoman bare in hande that she was determyned never to mary, and was neverthelesse lykely to be much sued unto for maryage, here Bawdyn informeth her by his letter under what sort she were beste to use and gyve over her suters . . . . . Capitulo vi.

"Here Bawdyn wryteth to a certeyne gentlewoman that was daungerous to be sene or spoken withal by such as came to sue unto her for maryage . . . . . Capi. vii.

"Here Bawdyn wryteth to a certeyne Gentlewoman, at whose handes he had bin disdeynfully refused upon treatye of maryage . . . . . Capitulo viii.

"Here Bawdyn wryting to a certeyne gentleman, his frende, amonge other thynges bewayleth hym selfe of his evyll speede in wooynge and treaty of maryage . . . . . Capi. ix.

"Where as Bawdyn served in Garryson, and had compounded with a certeyne gentleman, his frende, to repayre thither at all tymes of daunger, the same being so streyghted in a time of commotion, that he was forced for his safeguard to take another howlde, where as were many Gentlewomen, whiche furniture the other greatly wanted. Here Bawdyn maketh hym ryquest to have some frution of that commoditie . . . . . Capitulo x.

"The aunswere made to the sayde letter . . . . . Capitulo xi.

"Here Bawdyn replyeth to the foresayde answere, and perciving his continual evyll speede doth determyne to gyve over all such kynde of sutes. Capi. xii.

"The seconde parte of the Epystle sent by Bawdyn Bachelor to Walter Wedlocke . . . . . Capitulo xiii.

"Here Bawdyn, to prove that women are never so much addyct or bent to theyr owne wyll and opynyon, but that by wysedome and good pollycey they may easely be broken therof, sheweth a lyuely example of late experience . . . . . Capi. xiiii.

"The thyrde and last parte of the Epystle sent by Bawdyn Bachelor to Walter Wedlocke . . . . . Capitulo xv.

"Here endeth the Table."

These different entertaining subjects are made the heading of the fifteen chapters, reckoning "the Preface" as the first, which, in place of a dedication, is addressed, "To the ryght honorable and his especiall good Lady, the lady Lust of Pawesforde, Olyver Oldwanton, your Ladyships bondeman, wyssheth a joyfull lyfe and contynuall felicitie."

The whole is ironical, and the information it contains is the pretence that the writer had translated the work from the Trojan or Cornish language in order to avoid idleness. This early notice of the separate language of the West of England is in itself remarkable; and after it we come to "Capitulo i," from which we gather, that the gist of the performance is to vindicate Baldwin Bachelor from the accusation of being averse to matrimony; for this purpose he transmits to his friend Walter Wedlock copies of correspondence he had had with various ladies in order to induce them to marry him, but in vain. One of the

ladies to whom he proposes is a widow, and in order to ingratiate himself with her, he sends her the ensuing "Epitaph" upon her first husband, Lewis Blethin, but whether the name be real or feigned is a point we have no means of determining

"Lewes lyeth here, so fell his fatall home,  
Blethin surnamed, of Southwales the floure  
In knowledge of the lawe worthy eternal fame,  
In wysedome and temperaunce coequall to the same  
With all good qualities, shortly to conclude,  
And honeste trade of lyfe moste plenteously endude  
Whom cruel death, alas, in his XXXV yeare  
Wastyng of this worlde, hath layde a longe on beare  
Wayle his want, Welchmen to rathe ebbd was his tyde  
God sende you many suche, and lenger to abyde"

In his letter "to a certeyne gentlewoman at whose handes he had bin disdeynefully refused," he insertes these verses, which are addressed to her —

"The wise fathers of old have alwas tought,  
That we shulde not shewe unto our foo  
The pensivenes of our secrete thought,  
Though in our hart we suffer deadly woe,  
But bere it forth as if it were not soo,  
For our discomfort shall cause him to be glad,  
Where as our wyl is for to make hym sad

"But reason, alas, in me is so appaid,  
That I can not unto such counsell fall,  
Thogh in my letter I have right now assaid,  
And falsely my selfe a dissembler did call,  
Bicause that you, my deadlyest foo of all,  
Shulde not perceave nune woful hevynesse,  
For, well I wot, ye joy at my dystresse

"Yet folly now forceth me the truthe for to expresse,  
What so ever my letter doth conteyne,  
Wherefore, with woful hart I opely confesse  
Howe yt your love hath put me to such peine,  
That with the lyfe I may no more susteyne  
And if there be no grace but that I shal be ded,  
Yet this shalbe my last, God send you well to wed"

Here, in the first line of the second stanza, the rhyme shows an obvious misprint, and we have therefore ventured to substitute "appaid" for *appalled*

We thus arrive at the second part of Baldwin's Epistle on Matrimony. Here it must be owned that he is somewhat long-winded, for he fills more than fifteen pages with his argument, but at the end, feeling perhaps that he has been wearisome, he proceeds to prove, by a humourous illustration, that women, however self-willed, are "by reason and policy easily broken thereof." His proof consists of a well-

told tale, not of "the taming of a shrew," as might be expected, but of a gentleman who, riding to the West of England, just as he is setting out from Charing Cross, overtakes a fair lady, on horseback, going as far as Shaftesbury on the same road. They join company, and the gentleman, in a manner sufficiently intelligible, avows his purpose of making her his bed-partner on the journey: the lady rejects his proposal, but not his company; and the story consists of the contrivances of the gentleman to accomplish his desire, which, in the end, by "reason and policy," he accomplishes with the good will of the unresisting lady.

The third and last part of Baldwin's Bachelor's letter is of a different, though kindred nature: the object of it is to show Walter Wedlocke that most husbands make their own misery by being too inquisitive as to their wives' affairs. This point he establishes by a shorter tale of a Smith, who unexpectedly detects his wife openly intriguing with a priest—for priests are not spared even in a work which, from first to last, bears a Roman Catholic complexion. The Smith complains to the head of the monastery, who promises to expose and punish the priest: the Smith objects on the ground that it is much better, in order to avoid the ridicule of neighbours, to keep such matters close, and only requires the Provost to admonish his subordinate, that if he must offend, he should not do it in future so publicly. The Smith has little objection to his wife's clerical intimacy, but a great objection, for his own character's sake, to its being known.

The conclusion of the whole subject, and the winding up of the droll, yet argumentative, work, is the following —

"And nowe, Walter, to conclude with you. wheras ye have unjustly accused me that I shulde dispyse maryage, I trust I have bothe sufficiently declared my selfe therein, and also gyven you ensample of a Chrystian charitie, as well in exhortynge you (notwithstanding your raylynge rage shewed towards me) how patiently to suffer the harme that can not be eschewed; as also in counsaylynge how the same may best be kept frō the knowledge and wondrynge of the worlde which for troth in such case is more payne and rebuke then the very evyll it selfe, requyrynge no more at your handes, for all my travayle and good wyll herein, but from hence forth to have your good worde, and ye shall be sure of myne. FINIS."

There is no positive indecency in this pleasant little book, and the two novels introduced seem decidedly of English growth, the scenes being laid in the English towns of Shaftesbury and Pembroke, where perhaps they were current: the author expressly calls them "lively examples of late experience."

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JAMES, THOMAS —The Strange and Dangerous Voyage of Captaine Thomas James in his intended Discovery of the Northwest Passage into the South Sea &c Published by his Majesties command, &c With an Appendix concerning Longitude by Master Henry Gellibrand &c and Advise concerning the Philosophy of these late Discoveryes by W W —London, Printed by John Leggatt for John Partridge 1633 4to 74 leaves

It is dedicated to the king by Captain Thomas James, who at the end of the tract inserts the date—"Charleton July the second 1632" The "advice" spoken of on the title-page as by W W is, in fact, subscribed X Z In the course of his prose relation the author inserts two copies of "ragged rhimes" The pamphlet is recommended to perusal by a person who subscribes "Thomas Nash," and who calls himself the "fellow Templar" of Captain James This was perhaps the Thomas Nash who, in the same year that this pamphlet was printed, published a book entitled "Quaternio, or a fourfold way to a happie Life" He is not to be confounded, as he has sometimes been, with Thomas Nash the celebrated pamphleteer of the reign of Elizabeth, who died before 1601 A folding map with a portrait of James follows Nash's epistle Gellibrand, the author of the Appendix, was a distinguished mathematician, who in 1635 published "A Discourse on the variation of the magnetical Needle," &c Two years earlier he had printed abroad his *Trigonometria Britannica* He was born in 1597, and died early in 1638

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JENNER, THOMAS —The Soules Solace, or Thirty and one Spirituall Emblems —London, Printed by E. P for Henry Overton &c. 1639. 8vo. 27 leaves.

There was an earlier edition of this volume in 1631, from which it appears that the name of the author was Thomas Jenner, afterwards a bookseller he signs the address in this edition with his initials only. The Emblems are entirely of a religious character (with the exception of the last), and the author tells the reader, "Hearing many Ministers, I have pluckt from some of their Gardens, flowers which I have

put altogether and made a Posie (if not for thee, yet for my selfe) to smell on." A copper-plate accompanies each "emblem," and they appear to have been engraved by different artists: at the end of each are the initials, perhaps of the "Minister" from whose "garden" the "flower" was "plucked." The last emblem, numbered 31, is entitled "Tobacco," and to it belongs an engraving of a gentleman, in gay apparel, sitting at a table and smoking. It has been considered a portrait of George Wither, the poet. This piece is the only one not of a merely pious turn, and it runs as follows:

"The Indian weed, withered quite,  
Greene at noone, cut down at night,  
Shews thy decay: all flesh is hay.  
Thus thinke, then drinke Tobacco.

"The Pipe that is so lilly white,  
Shews thee to be a mortall wight,  
And even such, gone with a touch.  
Thus thinke, then drinke Tobacco.

"And when the smoake ascends on high,  
Thinke thou behold'st the vanity  
Of worldly stuffe, gone with a puffe.  
Thus thinke, then drinke Tobacco.

"And when the Pipe grows foule within  
Thinke on thy soule, defil'd with sin,  
And then the fire it doth require.  
Thus thinke, then drinke Tobacco.

"The ashes that are left behind  
May serve to put thee still in mind,  
That unto dust returne thou must.  
Thus thinke, then drinke Tobacco."

Answered by G. W., thus:

"Thus think, drinke no Tobacco."

Drinking tobacco was at that time a phrase for smoking tobacco. Against the supposition, that the portrait of the gentleman smoking was meant for Wither, is to be taken the fact that he was from the first an enemy to the use of what Spenser, at an earlier date, called "divine tobacco." In his "Abuses stript and whipt," 1613, Lib. II. Sat. I., Wither censures smoking as "a thing full of barbarism and shame." The lines above quoted are also printed in "Two Broad-sides against Tobacco," licensed in 1672, and printed for John Hancock.

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JEALOUSY.—A Dialogue bytwene the commune secretary and  
Jalowsye, Touchynge the vnstableness of Harlottcs.

[Colophon]—Imprynted at London in Crede Lane by  
John Kynge 4to B L Three *leaves*

This tract was unknown to Ames and Herbert, and Dr Dibdin's account of it, from a copy belonging to Heber, is very brief and unsatisfactory. It is printed upon five pages, and has no date, but as Kynge was a typographer between 1550 and 1561, we may assign it to any year in that interval. At the authorship we can only guess, but as Edward Gosynhill wrote for Kynge several humorous and satirical pieces, *pro* and *con* the female sex, we may be induced to believe that this droll, but severe, trifle proceeded from his pen.

It consists of a conversation between two persons, one of whom, called Jealousy, pretends to wish to marry, but is afraid of "the horn," while the other, at his request, gives the characters of different ladies who might seem eligible. The "Common Secretary" is to be taken to represent an individual, who is in the secret of the qualifications or disqualifications, the defects or excellencies, of female candidates for matrimony: he is the general depository of their secrets. The following inquiry by Jealousy gives an earlier instance of the use of the word "trull" than is to be found in our best dictionaries —

"Than thus she that hath a rollynge eye,  
And doth convey it well and wysely,  
And therto hath a waverynge thought,  
Trowe you that this trull wyll not be bought?"

The same remark applies to the word "dantyprat" in the answer by the Secretary —

"Yes, but take hede by the pryce ye have no losse  
A mad marchaunt that wyll gyve V marke for a gosse  
Beware a rollynge eye w<sup>t</sup> waverynge thought, marke that,  
And for suche stuffe passe not a dantyprat"

The *dandyprat* was the name of a very small coin issued by Henry VII. and the Secretary warns Jealousy not to care, as it were a farthing, for "such stuff" as he has described. Some of the questions put by Jealousy seem to answer themselves, and what the Secretary says in reply is not always quoteable as,—

"She that is very wanton and nyse  
Thynkyng her selfe meivaylous wyse,  
And wyll come to hym that dothe her call,  
Wyll she not wrastell for a fall?"

And again —

"She that dothe make it all straunge and quaynt,  
And loketh as she were a very saynt,  
If a man in the darke dothe her assay,  
Hath she any power to holde out ? nay, nay."

In both these cases, Jealousy, in fact, replies to his own query, and spares us the difficulty of copying the Secretary's unhesitating and unscrupulous answers. Jealousy has still some descriptions of women to inquire regarding :—

"She that can no conseyle kepe,  
And lyghtly wyll sobbe and wepe,  
Laugh agayne, and wote not why,  
Wyll she not be soone tyced to foly ?"

We cannot well understand what is meant by "lyght of the seare" in the subsequent stanza, any more than we can at all decisively explain what Hamlet intended (A. ii. sc. 2) by "tickled o' the sere." The reader must here excuse the line, for the sake of a word by which all the commentators on Shakespeare have been puzzled :—

"She that is fayre, lusty and yonge,  
And can comon in termes wyth fyled tonge,  
And wyll abyde whysperynge in the eare,  
Thynke ye her tayle is not lyght of the seare ?"

"Seare," in the one place and in the other, may not at all imply the same thing, but what does it mean in either instance ? The discussion between Jealousy and the Common Secretary has in fact no conclusion, and the former arrives at no absolute decision on the subject of matrimony: he receives so much discouragement from the person he consults, in the bad characters he draws of the whole female sex, that we may presume he finds no wife to his mind. The whole is terminated by a proverb, also introduced by Chaucer in his "Wife of Bath's Prologue," on the salacious effects of high living upon both sexes. The Dialogue consists of only twenty-four stanzas, and we think it not unlikely that, before it was published in 4to., it had appeared as a broadside. In 1564-5 Edward Sutton had a licence to print, what is called in the entry at Stationers' Hall, "a boke intituled the Joyes of Jelosy," and about this period publications for and against the ladies were numerous.

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JERUSALEM, DESTRUCTION OF.—Canaan's Calamatie Jerusalems  
Misery, or the dolefull destruction of faire Jerusalem by  
Tytus, the sonne of Vaspasian Emperour of Rome, in the



yeare of Christs Incarnation 74 Wherein is shewed the woonderfull miseries which God brought upon that Citty for sinne, being utterly over-throwne and destroyed by Sword pestilence and famine —At London, Printed for Thomas Bayly, and are to be sould at the corner-shop in the middle rowe in Holborne, neere adjoyning unto Staple Inne. 1618. 4to 32 *leaves*

This tract is not mentioned at all in the first edition of Lowndes' "Bibliographical Manual," and in the second edition the earliest date assigned to it is 1615, whereas we know that it came from the press of Thomas Purfoot (for Henry Tomes) as early as 1598 the only important difference in the title-page (the imprint of course excepted) is that after "Canaans Calamitie, Jerusalems Misery," are inserted the words "and Englands Mirror," to make it especially applicable as a warning to the people of this country Having originally appeared in 1598, it was again printed in 1604, 1615, 1618, 1627, 1640 and 1677, besides other intermediate impressions of which we can give no account Thus its great popularity is undoubted, and the revolting coarseness and bloodshed of some of the details were likely to be inviting only to the humblest class of readers as a poem it has no claim to attention The subject had been broached in our language in 1528, when Wynkyn de Worde put forth a narrative derived from Josephus, which was also printed by Pynson

A question has arisen regarding the authorship, and it has been attributed to Dekker merely on the ground of the initials T D at the end of the dedication to Richard Kingsmill, Esq., of Hampshire, and at the close of an address "To the Gentlemen Readers" Here, however, a circumstance is mentioned which renders it improbable that our celebrated English Dramatist and pamphleteer should have had any hand in the performance, independently of the inferiority of the style, which in most places is much below the level of Thomas Deloney, the only other writer of verse of the period with the same initials We are confident that it was not by Dekker, and we are persuaded that it was not by Deloney Speaking of the signs preceding the siege by Titus, disregarded by the Jews, the author thus vulgarly exclaims —

" See how the Divell doth sinfull soules beguile,  
Filling the same with vaine imagination,

Thinking themselves cock-sure, when al the while  
 They stand upon the brink of desolation.  
 All faithfull Christians warning take by this :  
 Interpret not Gods fearfull signes amisse."

And afterwards he thus adverts to the consequences of the internal commotions :—

"Here lay a woman stabbed to the heart,  
 There a tender infant on a souldiers speare  
 Struggling with death, and sprawling with each part.  
 The channels ran with purple blood each wheare :  
 A thousand persons might you daily see,  
 Some gasping, groaning, bleeding fresh to bee."

There are other portions, as our readers may easily believe, more disgusting and shocking, particularly all that relates to Miriam and her young son, but we refrain from quoting them; and we shall conclude only by repeating our conviction that it is a libel upon Dekker's genius and judgment to suppose that he could be the author of such offensive descriptions, to say nothing of the filthy language in which they are exposed. To rescue him from such obloquy has been our principal reason for noticing this anonymous production.

JESTS.—Coffee-House Jests, by the author of Oxford Jests.

This may be printed. Roger L'Estrange. March 30, 1677.

—London, Printed for Benj. Thrale at the Bible in the Poultry near Cheapside. MDCLXXVII. 8vo. 120 *leaves*.

We should have passed over this collection of what are called "Jests," like other books of the same class, but for two peculiarities belonging to it, viz., that it contains a mention of Shakespeare's Falstaff, showing how common a subject of conversation and merriment the fat witty knight was, and a brief story which deprives Prior of all originality in his poem entitled "The Thief and the Cordelier."

It is stated on the title-page that "Coffee-House Jests" were "by the author of Oxford Jests;" and we know that the latter were collected by a man who acquired the title of Captain Hicks, from the fact that, residing at Deptford, at the date of the Restoration, he there raised and trained a company of men. Anthony Wood tells us (*Ath. Oxon.* III. 489 edit. Bliss) that Hicks was of "poor dissolute parents" in Oxford, and "collected and composed by Capt. W. Hicks" are words

found on the title-pages of several Jest-books towards the close of the seventeenth century. He seems to have been a fellow who had a taste for low humour and bad company.

The manner in which Sir John Falstaff is introduced in no way illustrates the works of our great dramatist farther, than by showing how popular the Knight continued, even after our stage had been usurped by the more fashionable productions of the French school. In itself the anecdote is nothing, but it runs thus —

“A Noble Man once told his Fool, that if he could but tell him what Sir John Falstaffs christen name was he'd settle eight pound a year upon him for his life, and he should marry the Dairy Maid, who he loved dearly. ‘Woo't 1-faith Lord?’ says the Fool. ‘I, that I will,’ says the Lord. ‘Swear it, Lord, swear it,’ says he. ‘I protest I will,’ says my Lord. ‘Well, stay a little then,’ says he—‘Sir John what?’ says he. ‘Why, Sir John Falstaff's Christen name Nay,’ says my Lord, ‘I'll tell you no farther. his name is Falstaff and he was christened John. now tell me what Sir John Falstaff's Christen name is.’ And after he had walked two or three times about the Room my Lord urged him to tell him. ‘Prithee, Lord,’ says he, ‘tell me his name again.’ ‘Why his name was Falstaff, and he was Christened John. now tell me his Christen name.’ At last, after an hours pausing—‘Now, Lord, I have it, I have it!’ says he, ‘for I can tell what Sir John Falstaff's Christen name was and shall I have Eight Pound a year?’ ‘Yes and Doll to I, that thou shalt I protest,’ says he agen. ‘Why then,’ says he, ‘bear witness for I have hit on't now. Sir John Falstaff's Christen name was—he was christened Sir John Falstaff. Look you there, you Rogues, who's the Fool now? Hey for Doll! O brave Doll! she's mine own. I'll go and buss her now, for she's mine own, you Rogues.’”

We can only tolerate this story for the name's sake, but that which deprives Prior of all originality in his once famous tale of “The Thief and the Cordeher,” is much better, and even adds a point, of which the poet might have availed himself with advantage —

“A great Robber in Ireland, having been condemned to die, was extremly troubled at it, but the Priest that was with him bid him be of good chear, for his next meal should be in Heaven. ‘Faith,’ says he, ‘I have small appetite to Heavenly food, but if you will take the Dinner for me, I'll give you Five pounds for to pay the reckoning.’ The Priest then very ingeniously told him he thought there would be flesh there, and this being Friday, he never yet eat flesh on that day, and so desued him to excuse him at present, ‘but this I will assure you, Sir, that if ever you make me such another offer at this place, and upon another day, you may be confident I shall not refuse it, but at present I cannot accept of it. yet thank you for your kindness, as much as if I had it.’”

One of Hicks's Jests is from Latimer's Sermons, the steeple without a bell, and the pulpit without a preacher. another is John Heywood's comparison of books with cheese. He appears to have resorted to many sources, and if we examined such productions in any detail, we should be sure to find that he often repeated the same joke with little

variation. We have read the following in some much earlier authority, where it was imputed to Sir Thomas More.

"Some Prentices in London, being, indeed, one Christmas to act a Play, when they were perfect, they came to a grave Citizen and desired him to lend them his clothes to act in the Play.—'No,' says he. 'Nobody shall play the fool in my clothes but myself.'"

The whole number of "Jests" in this edition is 334, but in other impressions (for it went through four prior to 1686) they are carried as far as 398.

JOHNSON, RICHARD.—The Crown Garland of Golden Roses. Gathered out of Englands Royal Garden. Set forth in many pleasant new Songs and Sonnets. With new additions never before imprinted. Divided into two parts by R. Johnson.—London, Printed for W. Gilbertson at the sign of the Bible in Gilt-spur-street, 1659. 8vo. B. L. 65 *leaves*.

It is difficult, perhaps impossible, to state accurately how much of this volume was written by Richard Johnson, and for how much he was indebted to other ballad-poets. The words "divided into two parts by R. Johnson" probably mean more than that he had merely divided the collection into a first and second part; yet, even in the first part, are pieces avowedly the composition of Thomas Deloney, and published by him in his "Strange Histories," &c. in 1607 (see p. 214) as well, no doubt, as previously in broadsides: among these we may mention the ballads of "Fair Rosamond" and "The Duchess of Suffolk's Calamity." This last ends the first part on sign. F 2, and the second part begins with "The lamentable Fall of the great Dutches of Gloucester," and concludes on sign. H. 8.

The earliest known edition of "The Crown Garland" is dated 1612, and in its contents it is precisely the same as that in our hands as far as

"And ever shall until I dye,"

on sign. D 5 b. All that follows it is omitted in the impression of 1659, and much substituted that is not elsewhere found, beginning with "A Servants sorrow for the loss of his late Royal Mistris, Queen An." What was Johnson's degree of instrumentality, as regards authorship or editorship, of the rest of the collection we can only conjecture; but

as he was born in 1573, he was only in his 46th year at the time Queen Ann died, and he may have lived (although it is not likely) even to superintend this edition of his "Crown Garland" in 1659. The oldest copy of it bears the following title — "A Crowne Garland of Golden Roses Gathered out of Englands Royall Garden Being the lives and strange fortunes of many great Personages of this land Set forth in many pleasant new songs and sonnets never before imprinted By Richard Johnson — At London Printed by G. Eld for John Wright, and are to be solde at his Shop at Christ Church Gate 1612." Eight years afterwards, viz in 1620, it assumed a new title, when it was "printed by A. M. for Thomas Langley" as "The Golden Garland of Princely Pleasures and delicate Delights," but it afterwards resumed its old name, and by that it has been ever since recognised. We may, we apprehend, take it for granted that Johnson was the author of all that was comprised in the impression of 1612, and that the additions afterwards made were obtained from time to time by him from other sources, in order to give novelty and attractiveness, as well as body and bulk to the work: hence the introduction of some of Deloney's most celebrated ballads.

After the title-page of the edition before us comes a table of "The Contents," including in the whole twenty-seven productions, of which eighteen are in the first part, and only nine in the second. To enable others to make a comparison with previous or subsequent impressions, we subjoin the list precisely as it stands in the copy of 1659 —

- " A Princely Song of the red Rose and the white
- A delightful Song of the four Feasts of England
- The lamentable Song of the Lord Wigmore and the fair maid of Dunsmore
- The complaint of faire Isabel for the losse of her honour
- A Song of Sir Richard Whittington thrice Maor of London
- The life and death of the great Duke of Buckingham
- The woful death of Queen Jane, and how King Edward the sixt was cut out of his mother's belly
- A short and sweet Sonnet made by a maid of honour upon the death of Queen Elizabeth
- The life and death of famous Tho. Stukely
- A most Royal Song of the life and death of Queen Elizabeth
- A Song of a King and a Begger
- A lovers Song in praise of his Mistris
- Another
- A servants sorrow for the losse of his late royall mistris Queen Anne
- The good Shepheards sorrow for the death of his beloved Son
- The second part of the good shepheard
- A mournfull Ditty of the Lady Rosamond K. Henry the 2 Concubine
- A most rare and excellent History of the Dutches of Suffolk's calamity

*The Second part*

The Lamentable fall of the great Dutches of Gloucester

A Courtly new Song of the Princely wooing of the fair maid of London by  
 K. Edward.  
 The fair maid of London's answer to King Edward's wanton love.  
 The story of ill May-day.  
 The life and death of the two Ladies of Finsbury.  
 An excellent Song made on the Successors of K. Henry the fourth.  
 A Princely story of Henry the eights six wives.  
 The lamentable complaint of Queen Mary for the departure of K. Phillip.  
 The battel of Agen-Court."

As all these pieces have been comparatively recently reprinted by the Percy Society, under the able and accurate editorship of Mr. W. Chappell, we refrain from making any extracts, with the exception of three stanzas from a ballad above enumerated, "The Life and Death of the two ladies of Finsbury," which relates to, and illustrates our ensuing Article by the same author: they are these:—

" Old Sir John Fines he had to name,  
     being buried in that place,  
 Now since then called Finsbury  
     to his renown and grace :  
 Which times to come shall not out-wear,  
     nor yet the same deface.  
*Oh, maidens of London so fair !*

" And likewise when those Maydens dy'd,  
     they gave those pleasant fields  
 Unto our London Citizens,  
     which they most bravely builds ;  
 And now are made most pleasant walks,  
     that great contentment yields  
*To maidens of London so fair.*

" Where lovingly both man and wife  
     may take the evening aire,  
 And London Dames to dry their clothes  
     may thither still repair,  
 For that intent most freely given  
     by these two Damsels fair,  
*Unto the maidens of London for ever."*

Of course this etymology of Finsbury, or *Finesbury*, is merely fanciful, and we shall see presently that in 1607 Johnson had called him Sir *William Fines*, there first broaching his account of the origin of the name of the district.

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JOHNSON, RICHARD.—The Pleasant Walkes of Moore-fields,  
 Being the gift of two Sisters, now beautified to the continuing fame of this worthy Citty.—Printed at London for Henry Gosson, and are to be sold at the Signe of the Sun in Pater noster Row. 1607. 4to. B. L. 12 leaves.

This is the first edition of a unique tract, for it is a mistake on the part of Gough to say (Lowndes Bibl Man p 1216, last edit) that he "had seen an impression in 1617, containing a poem entitled London's Description" There never was an impression in 1617, and \*the poem of "London's Description" belongs to that of 1607

The dedication is subscribed "Rich Johnson," and is "to the right worshipfull the Knights and Aldermen of this honourable City of London," and, recollecting the character and state of Moorfields, with its drains, dirt and dykes, some fifty or sixty years ago, it seems strange to find it called, in this preliminary epistle, "a pleasurable place of sweet ayres for Cittizens to walke in, now made most beautiful" He derives the name of Finsbury here, not from Sir John, but from Sir Wilham Fines, who dying in the Holy-land had left the estate to his two maiden daughters, Mary and Katherine (called Annis in the ballad quoted in the preceding Article) who bequeathed them to the city of London "for an ease to the citizens, and a place for their servaunts to dry clothes in, and likewise bulded the two crosses, the one at Bedlemgate, the other at Shoredich "

The body of the production is a Dialogue between a Country Gentleman and a London Citizen they begin from the beginning, and inform us that Brute built the city, and called it Troynovant, 1108 years before Christ Since that date it had every year been "much beautified," lastly by the Lord Mayor and Corporation, who had caused Moorfields (the gift of two sisters, daughters of Sir William Fines, to the inhabitants) to be inclosed, planted with 291 trees, and laid out in agreeable walks in the form of a cross At this period there were "some ten acres" within the limits of the city "All England (exclaims the Country Gentleman) may take example at your London Citizens, who not onely seeke for their owne benefites, but strive to profit others, shewing themselves good common-wealths men, and, as they be called Fathers of the Citie, so be they chernishers of the poore and succourles "

Hence they proceed to speak of the buildings in the neighbourhood, and especially of Fisher's Folly, in which Lord Oxford had resided, where the Queen had been entertained, and which afterwards was occupied by Sir W Cornwallis Antiquarian matter is here introduced, but it has no novelty, nor does Johnson deserve any praise for it, since it was chiefly derived from "Stow's Survey," of which three editions had at that time appeared All this portion is very dull, and the Citizen so much feels it, that he introduces a poem headed

"London's Description," to relieve the tediousness of his long discourse. We make the subsequent quotation from it; but although it answers the purpose, as a variety, it has few claims to our notice on the score of excellence :—

"From Lud unto King James thus London fared,  
Sacred Monarke, Emperour of the West,  
To whom the world yeeldes none to be compared :  
By Londons love thou art heere earthly blest.  
Mirror of mankind ! each lands admiration,  
The worlds wonder, heavens true contemplation ! \* \* \*

"Of Londons pride I will not boast upon,  
Her gold, her silver, and her ornaments ;  
Her Gems and Jewells, pearles and precious stone,  
Her furniture and rich habilliments ;  
Her cloth of silver, tissue, and of gold,  
Which in her shops men dayly may behold. \* \* \*

"If Rome by Tiber substance doth attaine,  
Or Euphrates to Babylon brings plentie,  
If golden Ganges Egypt fils with game,  
The Thames of London surely is not emptie :  
Her flowing channell powreth forth much profit  
For Londons good, yet few know what comes of it "

There are eighteen such stanzas, hardly one better than another, in laudation of the City and its magistrates, with a list of the main benefactors, from Henry Picard in 1357 to Sir Thomas Gresham in 1566, when he built the Royal Exchange. Just before the close a tribute is paid to a Merchant Taylor of the name of Dove, who founded and endowed almshouses for twelve poor men, and gave a farther sum of money to pay for the tolling of the bell at St. Sepulchres on every execution-day.

JOHNSON, RICHARD.—*Anglorum Lacrimæ* : In a sad passion complayning of the death of our late Soueraigne Lady Queene Elizabeth : Yet comforted againe by the vertuous hopes of our most Royall and Renowned King James : whose Majestie God long continue.—Imprinted at London for T. Pavier, and are to be solde at the signe of the Catto and Parrets neare the Exchange. 1603. 4to. 7 leaves.

The dedication signed Richard Johnson, "a poore freeman of this Cittie," is to the Lord Mayor of the time, Robert Lee, as well as to the



Aldermen of London he entreats them to patronize "these tearefull lines," but at the same time to balance *Anglorum Lachrymæ* for the loss of Queen Elizabeth, by *Anglorum Gaudia* for the advent of King James This is the first stanza

"O sacred Queene, sith now thy life is spent,  
And that our lives our lives the life of thee,  
Pale sorrowes kingdome shal our harts frequent,  
Teares and true passions shal our mowrners bee  
For England now more sorrowes doth containe  
Than there is wealth in all the Ocean maine "

The second line here is nonsense, from a misprint "our lives" ought perhaps to be read *ouilive*,

"And that our lives outlive the life of thee," &c

Afterwards the author, very reasonably expecting that the sun should not only cease to shine, but fall down a mourner on the earth, exclaims,

"Oh ! wherefore doth not Phœbus loose his light,  
And fall from heaven upon the earth to mourne ?  
Why is not dayes fayre brightnes change to night,  
And joyes to griefe, all loves to hatred turne ?  
For Beauties Sovereigne, and true Vertues Queene  
May now with mortall eyes no more be seene "

It is hardly consistent with the above that he should tell us that her life expired like the snuff of a candle, "Her life burnde out like to a tapers flame" Having prophesied that the new King would assuredly compensate for the loss of the old Queene, he again breaks out in lamentation —

"Let Schollers pennes write volumes of our griefe,  
For sorrowes make us passionate and dombe,  
Let every tongue tell wofull tales, in briefe,  
Eternall sadnesse to our hartes is come  
Let every hand acte passion of his minde,  
And still complaine the Fates are too unkinde "

Johnson again consoles himself and the country with the recollection of how heaven had blessed it with such a successor, and in the following stanza mingles mourning and merriment, sorrow for the loss of the virtues of Elizabeth, and joy for acquisition of the wisdom of James —

"Oh, that some heavenly Muse would paynt her prayse  
Whose breast was teardmd true wisdoms sacred spring !  
Trueth and Religion florisht in her dayes,  
Peereles to all the world, but to our King  
Heaven loves this Countrey, and doth grace it thus,  
By sending one like Salomon to us "

Johnson was, perhaps, the first to hail the new King as "the British Solomon," but throughout we have more of the *lachrymæ* than of

the *gandia*, and he sheds more tears for the late Queen, than he bestows smiles upon the present King. He cannot in any part of his poem be accused, like some other versifiers of the day, of flattering James at the expense of Elizabeth.

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JOHNSON, RICHARD.—Looke on me London. I am an honest Englishman ripping up the Bowels of mischief lurking in thy sub-urbs and Precints. Take heed.

The Hangmans Halter and the Beadles whip  
Will make the Foole dance, and the knave to skip.

London Printed by N. O. for Thomas Archer, and are to bee sold at his shop in Popes-Head Palace neere the Royall Exchange. 1613. 4to. B.L.

This production by R. J., (*i. e.* Richard Johnson, who in the dedication to Sir Thomas Middleton, Lord Mayor, boasts himself "a freeman of London,") is extremely rare, as to the number of extant copies, but is upon a very thread-bare theme: neither is that theme treated with any novelty. The subject of the frauds and vices in the metropolis, had been handled very successfully by Greene, Dekker, and others, a little before the time when the tract in hand bears date, and had left really nothing new for Johnson to discover or disclose. Still, there must always have been a market for such commodities, and of this market the author wished to avail himself: the title-page is, in fact, the newest part of the performance.

To the dedication succeeds an address "to the young Men of London, as well Gentlemen as others," warning them of the seductions of Dicing-houses, Bowling-alleys, &c. followed by a long lecture, supposed to have been delivered by a father to a son, headed "A countrey-mans Council;" wherein he enlarges upon the inducements offered to youth in the metropolis, to forsake their studies and employments, and with "wicked consorts and companions," to hunt after all kinds of expensive and vicious pleasures "in Ordinaries, Dicing-houses, Bowling-allies, Brothel-houses and such like, where their bravery, revelling and merry company is able to bring a staid man into their fellowship."

Such is the burden of the song, and the author afterwards goes over different orders of the community, dividing them into three classes,

upon whom in various ways Jews, brokers, thieves, sharpers and prostitutes of all grades, prey and thrive It is remarkable that only in one place does he notice theatres as receptacles of, and incentives and "allectives" (a word of which he is very fond) to prodigality and iniquity his words are merely these "Marry, the maisters of these gaming houses want no guests, for where carion is crowses will be plenty, and where money is stirring Theaters will not be idle" Johnson, as far as we know, was not himself a writer for the stage, and it is possible, even here, that "theaters" was a misprint for *thieves*

As a specimen of his style, which, however, possesses no great novelty, we may quote the following paragraph, premising that Johnson professes to have witnessed many of the scenes he describes, but at the same time, and several times over, he vehemently denies that he had been infected by any of them —

"Here now comes into my mind a pretty saying of a distemperate Dicer, which solemnly did sweare that he beleevved that dice were first made out of the bones of a witch, and cardes of her skin, in which there hath ever since remained a kinde of Inchantment, that whosoever once taketh delight in either shall never have power utterly to leave them for, quoth he, a hundred times have I vow'd to leave both, yet have I not the grace to forsake either "

After enumerating a variety of persons who live by the follies and vices of the unwary, and who seduce many innocent young men, in the end and when reduced to beggary, to join in the same nefarious practices for the purpose of gaining a living, the author winds up in these terms —

"To conclude it is every man's case in this land that hath care of his posterity to be sutors for reformation the evill hereof even perisheth the marrow and strength of this happy realme I meane the ability of the Gentry is much weakened, and many good Cittizens almost bursted, by haunting of these ungracious houses If this, my discovery bee considered of by wisdom, I presume it will prove beneficial to this glorious monument of the land, London I meane, which the Lord blesse and keepe in this her wonted prosperity Amen "

The author's style is often careless and incoherent, and every where betrays a want of regularity and system in his education The tract does not contain a word of biographical matter, as regards himself or others no single name is mentioned

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JOHNSON, RICHARD —The most famous History of the seven Champions of Christendome Saint George of England, Saint Denis of Fraunce, Saint James of Spayne, Saint

Anthony of Italie, Saint Andrew of Scotland, Saint Patricke of Ireland, and Saint David of Wales, shewing their Honorable battailes &c.—London Printed for Elizabeth Burbie, and are to be sold at her shop in Pauls Church-yard. 1608. 4to. B. L. 109 *leaves*.

This work by Richard Johnson is in two parts, but published separately, and as this is the earliest extant copy of the “first part,” and as no other exemplar of it is at present known, we shall describe it with some particularity. We will advert afterwards to “the second part” of the same “most famous history.”

Following “Saint David of Wales,” on the title-page, we read as follows: “Shewing their Honorable battailes by Sea and Land: their Tilts, Jousts and Turnaments for Ladies: their Combats with Giants, Monsters and Dragons: their adventures in forraigne Nations: their inchauntments in the holy Land: their Knighthoods, Prowesse and Chivalry in Europe, Affrica and Asia, with their victories against the enemies of Christ.” Nothing could well be more attractive to buyers of the day than such an enumeration of subjects, and it is given, with the rest of the title-page, on sign. A 1: sign. A 2, contains an address, subscribed R. I., “To all courteous Readers, Richard Johnson wisheth increase of vertuous knowledge,” and that they will “in kindnes accept of his labours.” At the back of this page we have a poem, of no great merit, but worth quoting, especially as it has never been noticed: it is headed “The Author’s muse upon the Historie:”—

“The famous facts, O Mars, deriv’d from thee,  
By wearie pen and painefull Authors toyle,  
Enrold we find such feates of Chivalrie,  
As hath beene seldome seene in any soyle.

“Thy ensignes here wee finde in field displaide,  
The Trophies of thy victories erected,  
Such deedes of Armes as none could have assaide,  
But Knights whose courage feare hath not detected.

“Such Ladies sav’d, such monsters made to fall,  
Such Gyants slaine, such hellish Furies queld,  
That humane forces, few or none at all,  
In such exploits their lives could safely shield.

“But vertue, stirring up their noble minds  
By valiant conquests to enlarge their fames,  
Hath caused them seeke adventures forth to find,  
Which registreth their never dying names.  
Then Fortune, Time, and Fame agree in this,  
That honours game the greatest glory is.”

Then commences Chap I of the "honorable Historie of the Seven Champions of Christendome," which runs on as far as Chap XIX and is ended thus on p 217, sign Ee 3 b — "1608 Finis R I"

Although no older copy is extant, there are two distinct pieces of evidence to prove that it had come from the press at least 10 or 12 years earlier one is the mention of it by Francis Meres in his *Palladis Tamia*, 1598 and the other two entries in the Registers of the Stationers' Company on 20th April and 6th Sept 1596 Danter, the printer, first claimed it, but he relinquished his right to Cuthbert Burbie, and after Burbie died, his widow, as we see, published the edition of 1608 It had, no doubt, gone through several previous impressions

The "second part" was clearly a separate publication it has a new title-page, a new dedication (to Lord William Howard), a new address "To the gentle Reader," and new signatures from A 2 to B b 3, without pagination, which in the "first part" is regular The title-page of the second part is this —

"The second part of the famous Historie of the seaven Champions of Christendome Lakewise shewing the Princely prowes of Saint Georges three Sonnes, the lively Sparke of Nobilitie With many other memorable achievements worthy the golden spurres of Knighthood — London, Printed for Elizabeth Burbie, and are to be solde at her shop, in Paules Church-yard at the signe of the Swan 1608 4to"

It consists of 98 leaves, rather arbitrarily divided into 16 chapters, and in his preliminary address Johnson states that he had been encouraged to pen the "second part" by the Reader's "great courtesie in the kind acceptation of my first part" The truth is that the second part is in every respect inferior to the first, and it begins with the entertainment of the three Sons of St George by the city of London, after their mother had been "slaine in a wood with the pricks of a thornie brake" Her epitaph is one of the best specimens of Johnson's poetry in this portion of his work it begins—

"Here lies the wonder of this worldly age  
For beautie, wit and Princely Majestie,  
Whom spitefull death in his imperious rage  
Procurede to fall through ruthlesse crueltye  
In leavie sports, within a fragrant wood,  
Upon a thornie brake shee spilt her bloud

"Let Virgins pure, and Princes of great might,  
With silver pearlyd teares imbaine this toombe,  
Accuse the fatall sisters of despight  
For blasting thus the pride of natures bloom  
For heere shee sleepes within this earthly grave,  
Whose worth deserves a golden toombe to have"

There is no name of printer to either part, but Danter (who originally entered the first part in 1596) has his device on the title-page of the second part, and he made some singular blunders: for instance, in one place (sign. G b) he talks of "the holy harmony of the heavenly *Rubens*" instead of "Cherubins," which word Johnson employs not long afterwards.

Richard Johnson's earliest production was "The Nine Worthies of London," written, as he states, while he was an apprentice, afterwards becoming free of the city, as he was proud of acknowledging. It came out in 1592, 4to., and is reprinted in Vol. VIII. of the Harleian Miscellany: we need not therefore criticise it farther, than by saying that in point of versification it is superior to anything he wrote subsequently. The prose portion is also meritorious, and he describes Fame as "shaking her bright immortal wings and with the melodious noise, and with the sweet breath fanned from those Phoenix feathers," awaking the Nine Worthies to tell their stories, while the rivers stood still, the leaves ceased to whisper, and the winds were hushed to listen to them. When Johnson died has not been ascertained: he was baptized 24th May, 1573.

JORDAN, THOMAS.—Poeticall Varieties: or Varietie of Fancies. By Tho. Jordan Gent. *Carpere vel noli nostra vel ede tua.* Marti. Epigram.—London, Printed by T. C. for Humphry Blunden, and are to be sold at his shop, neare the Castle Taverne, in Corne-hill. 1637. 4to. 31 leaves.

This seems to be Jordan's earliest production, and he was then, no doubt, an actor, as we know he was in 1640. It is preceded by commendatory poems subscribed Tho. Heywood, Rich. Brome, Tho. Nabbes, Ed. May, and J. B.: the last calls Jordan his "adopted son," and Brome in his lines thus speaks of the youth of the author:—

"And now (most happily) when the Poets old  
Are sinking too, that one so young should hold  
The club up gainst the Giant Ignorance," &c.

J. B. also adverts to Jordan's youth, and says, "Thou hast begun well," as if "Poetical Varieties" were his first effort.

The dedication deserves notice, since it is "To the Mœœnas of candid industry, Mr. John Ford of Grayes-Inn, Gent;," probably the

same John Ford of Gray's Inn, who was cousin to John Ford of the Temple, the celebrated dramatist, who addressed his "Lovers Melancholy" to him in 1629 Jordan's dedication is remarkable for being in a sort of prose run mad, for in fact most of it is in blank verse, though not so printed it commences —

"I have had a long propension in my soule  
To endeavour something worthy your acceptance,  
And gaue me honour in the oblation,  
Had lov'd Thalia pleas'd to blesse my braine  
With some deserving subject," &c

which may or may not show, that he had already unsuccessfully attempted some comic matter for the stage An address "To the criticall Reader" is in the same stage-stilted strain, in which he says, again printing his verse as prose—

"Seeke some knowne author, whose applauded name  
Self-lov'd opinion taught you to admire,  
The title-page you censure, not the worke  
I am condemn'd already by that rule,  
But tis no legall tryall," &c

The same remark may be made on Jordan's few words "to the candid Reader," where he asserts, in more irregular measure—

"I have not lov'd  
The hive of any mans endeavours, or exhausted  
His hony treasure to enrich my barren braines,  
But from the native flower I suck'd my sweetnessso, &c "

This is just as if he had been writing or reciting blank-verse, until (like his namesake *Monsieur Jourdain*) he really did not know when he was writing prose The volume is in two parts, the first consisting mainly of love-poems, and the last entirely of Elegies Jordan seems to have been vagrant in his amours, and he addressed two different mistresses, one of them Susan Blunt, to whom he sends an acrostic, and the other Avis Booth, to whom he appeals in some passionate couplets A few of the poems would not bear printing in our days, on account of their indelicacy, especially one "To Leda, his coy Bride, on the Bridall Night" This volume may be said to have little really original merit in any part of it

The "Elegiack Poems" are the most deserving of notice, because they contain memorials of the deaths of Richard Gunnell and John Honeyman, who were both applauded players We have no precise information as to the date of the death of Richard Gunnell (who was one of the actors at the Fortune in Golden Lane), but we know from the register, that "John Honnyman, player," was buried at Cripplegate,

13th April, 1637, and must have figured on the same stage as Jordan. There are five other elegies, but only two of them are preceded by real names—one is “Mr. John Raven, Gent.,” who may have been an actor, although his name does not occur any where in that capacity. Nothing is said in the poem to settle the question; but in the cases of Gunnel and Honeyman, notoriously actors of considerable eminence, the same may be stated, for Jordan gives us no information as to their profession. The other person elegized and eulogized is “Mr. Charles Rider, Student in the art of Limning, or Picture-drawing.” As he was only a “student” at the time of his death, it is not to be wondered that we hear of Rider on no other authority.

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JORDAN, THOMAS.—A Royal Arbor of Loyal Poesie, consisting of Poems and Songs. Digested into Triumph, Elegy, Satyr, Love and Drollery. Composed by Thomas Jordan, *Mediocribus esse Poetis, &c.* Hor. de Arte Poet.—London, Printed by R. Wood, for Eliz. Andrews at the White Lion near Pye-Corner. 1664. 8vo. 79 leaves.

Only one other copy of this work is known, but part of its contents appeared in various shapes, the author resorting to unworthy expedients, in order to give a show of novelty to what in truth was old, and had been before printed. It affords proof, too, how Jordan left a blank for the name of any dedicatee, who he fancied would give him a few shillings for calling himself “the humblest of all your faithful servants, and the devoutest of your honourers.” In this instance such were the terms in which he addressed “John Adams, Gent.,” whose name was inserted with type and ink different to the rest of the volume. This trick Jordan effected late in life by carrying about with him moveable letters for the purpose. (See *ante*, pp. 96. 208.)

To the dedication succeeds an address, “To all Noble, Learned and Ingenious Lovers of Poetry and Poets:” then, on p. 1, begins “An Induction” to certain speeches, &c., delivered, at Skinners’ Hall and other places, to General Monck, on 4th April, 1660. Next we have various Prologues and Epilogues, which Jordan had been employed to write, the most remarkable being the noted one, “to introduce the first Woman that came to act on the stage in the Tragedy call’d The Moor of Venice,” with the Epilogue. The miscellaneous matter ends on p. 28,



and on p 29, begin "Representations in Parts to be Habited, Sung, and Acted, as they have been often times, with great applause, performed before the Lord Major and the Sheriffs of London " the date here given is Decemb 18th, 1659 On p 57, commence "Acrosticks, Annagrams, Epigrams, Elegies and Epitaphs " The "Epitaph supposed to be written by a Gentleman on himself, who dyed of a disease called by the name of a Bad Wife," Jordan has applied to himself in his "Claraphil and Clarinda," (see *post*, p 420) "The Player's Petition to the Long Parliament, after being long silenc'd, that they might play again, 1642," on p 78, was nevertheless obviously written after the Restoration of Charles II, when Jordan was not afraid of abusing the Puritans and Parliament

The most valuable portion of the volume here begins, with a new pagination and fresh signatures, and may once have been part of another book, but added by the author to swell the bulk of this it is headed "Songs," and commences with "The Royal Vision — *The Tune, Greece and Troy*" Some of the pieces here inserted are remarkable, not for any great merit they possess, but because they are ballads founded upon plays which had been popular before the closing of the theatres, the stories of which Jordan made use of, as if the sources from whence he drew them were not then well known When the stage was put down, these ballads gave the people a sort of dramatic entertainment in another form

The first of these is the plot of "The Merchant of Venice," under the title of "The Forfeiture, a Romance — *Tune, Dear, let me now this evening dye,*" in 13 stanzas Then comes "Love in Languishment — *Tune, Have I not lov'd thee much and long,*" from Beaumont and Fletcher's "Philaster," in 12 stanzas After these follow "The Revolution a Love-story — *Tune, No man loves fiery passions,*" derived from "Much ado about Nothing," in 12 stanzas — "The jealous Duke and the injur'd Duchess a Story — *Tune, The Dream,*" founded upon "The Winter's Tale," in 12 stanzas — "The Double Marriage A sad Story — *Tune, Amidst the Mirtles as I walkt,*" which in the incidents is nearly the same as Wilkin's "Miseries of enforced Marriage," in 22 stanzas — "The Broken Contract — *Tune, Cloris farewell, I needs must go,*" the dramatic original of which we do not recollect, in 14 stanzas — "A merry Marriage A Stratagem — *Tune, Do but view this glass of Claret,*" taken from Rowley's "Match at Midnight," in 18 stanzas — and "The happy Adventure, or the witty

Lady : a Story.—*Tune, Wert thou much fairer than thou art,*” derived from Shirley’s “Witty Fair One,” in 16 stanzas.

Thus we have here eight dramatic ballads of the existence of which nobody seems to have been aware · they are all founded upon then known plays, and the writer, no doubt, followed the older practice of certain writers, who, when a new and popular drama was brought out, took it as the subject of a ballad to be sung and vended in the streets. In some instances, but we apprehend not in many, the ballad preceded the play; but in the case before us there is no doubt that Jordan spared his invention, and took the play as the foundation of his ballad. He had been an actor of some repute before theatres were prohibited in 1642, and finally closed in 1647. As a specimen of his style we will quote a few stanzas from the ballad he composed on the foundation of “Philaster.”

- “ You to whom melting hearts belong,  
That lovers woes bewail,  
And would not have true love take wrong,  
Attend unto my tale  
The like to which is seldom known ;  
’Twill make your very soul to groan,  
As if the case were all your own.
- “ A great man late a daughter had,  
Which now may not be nam’d ·  
She had two suitors, good and bad,  
Both by her eyes inflamed ;  
But young Philaster was his name,  
A gentleman of noble fame,  
That her affections overcame.
- “ The tother was her father’s choice,  
Antonio was he call’d,  
Who with her feature, youth and voice  
Was very much intrall’d ;  
And though her father bad her she  
Should to Antonio’s suit agree,  
She cries, Philaster is for me.
- “ One day Philaster having walk’d  
Close by a river’s side,  
He found a pretty boy that talk’d  
Unto himself, and cried,  
Could I but now a master view  
To give my tender youth its due,  
I would appear a servant true.”

This it must be owned is humble doggrel, little superior to Martin Parker’s effusions in the same class of poetry, and it does not at all improve as it proceeds : in the last stanza Jordan does not scruple to violate grammar for the sake of his rhyme :—

- “ Antonio knows her, and doth vow  
He’ll marry none but she :

Philaster takes his love, and now  
 The father doth agree  
 Their lives were near the push of pike,  
 But now embrace, and soft hands strike  
 May all true lovers do the like "

The peculiar interest belonging to the ballads founded on Shakespeare's dramas makes us, of course, wish to see how Jordan, almost a contemporary, would treat the subjects, and in the edition of our great dramatist's works (6 vols 8vo 1858) they are all extracted in connection with the pieces to which they belong. They have no more merit than other ballads, the stories of which are derived from plays of a much inferior character. Jordan was not at all elevated by the greater excellence of his originals.

The portion of the volume headed "Songs" continues as far as p 72, when we come to the word "Finis," the last pieces being two Medleys, not of words but of airs, and a song entitled "The Jubilee on the Coronation day. Tune, *The King enjoys his own again*," so that it was posterior to Martin Parker's song, which gave the original to that famous air.

On the whole there is some merit, as well as great variety, in the "Royal Arbor of Loyal Poesie," and Jordan seems to have comprised in it not a few of the best things he wrote during a series of years. He obtained, by constant practice, much facility of versification, and his thoughts are sometimes ingenious, if not new. He ought to have been able to live without the literary frauds, to which, perhaps, the irregularity of his life rendered it necessary for him to resort.

JORDAN, THOMAS —Claraphil and Clarinda in a Forrest of Fancies. By Tho Jordan, Gent

*Sat mihi sunt pauci Lectores, est satis unus,  
 Si me nemo legat, sat mihi nullus erit*

Owen, Epigram

—London, Printed by R Wood. 12mo 47 leaves.

Here we have another proof of Jordan's unworthy practice, in filling up a blank dedication with the name of any party who would remunerate him. In this copy "Rob Filmere, Esq," is inserted with type and ink different from that of the rest of the volume. It is divided into three portions, the first called "Claraphil and Clarinda,"

(the running title being "A Forrest of Fancies") which occupies to sign. D 8, and consists of love-poems: the second is headed "Piety and Poesy," entirely of a religious cast (the signatures beginning with B and ending with C 8); and the third "Elegiack Poems," filling only eight pages. We need have little doubt that most, if not all, of the pieces had appeared elsewhere, and the undated book came from the press of the same man who had printed the "Royal Arbor of Loyal Poesie" in 1664. The most remarkable production in "Claraphil and Clarinda" is a poem on the last leaf, headed "An Epitaph on Himself;" and, with the change of a word or two, it is the same which appears in the "Royal Arbor," &c., although there the title is general and not autobiographical: if what is charged be true, Jordan was married to a bad wife, for it runs thus:—

"Nay, read and spare not, Passenger ;  
 My sence is now past feeling,  
 Who to my grave a wound did bear  
 Within, past physicks healing.  
 "But do not (if thou mean to wed)  
 To read my story tarry,  
 Least thou envy me this cold bed,  
 Rather than live to marry :  
 "For a long strife with a lewd wife  
 (Worst of all ills beside)  
 Made me grow weary of my life ;  
 So I fell sick, and died."

The latest poem in this little volume is valuable only because it is an epitaph upon a dramatic writer, John Kirk, author of a play called "The Seven Champions of Christendom," 4to. 1638, of whom we know nothing, and regarding whom Jordan tells nothing. still it may be worth quoting, as it has never been mentioned:—

*"An Epitaph on my worthy Friend  
 Mr. John Kirk.*

"Reader, within this Dormitory lies  
 The wet Memento of a widows eyes ;  
 A Kirk, though not of Scotland—one in whom  
 Loyalty lvd, and Faction found no room :  
 No Conventicle Christian, but he died  
 A Kirk of England by the mothers side.  
 In brief, to let you know what you have lost,  
 Kirk was a Temple of the Holy Ghost."

The love-poems have little merit, but interspersed with them are some others: one of these is marked 1645, and it is the only date from beginning to end. There is a tolerable medley to ten different airs, which, however, are not specified.

KATHERINE DE MEDICIS —A mervaylous discourse upon the life deedes and behaviours of Katherine de Medicis, Queene mother wherin are displayed the meanes which she hath practised to attayne unto the usurping of the Kingedome of France, and to the bringing of the estate of the same unto utter ruine and destruction At Heydelberge 1575 B. L. 8vo 98 leaves.

This work, which has been mistakenly called "a Sature," is from beginning to end a series of most abusive attacks upon Katherine de Medicis, under the pretext of historical narration it professes to have been printed at Heidelberg, but the types are English in their appearance The anonymous author writes in the character of a Frenchman, and it is known to have been the work of Henry Stephens It is without preface or dedication It brings the events in France down to the accession of Henry III The conclusion is an elaborate comparison of Katherine de Medicis with Brunehault, "daughter of Athanage, King of Spain," and "married to Sigebert, King of Metz"

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KENDALL, TIMOTHY —Flowers of Epigrammes out of sundrie moste singular authors selected, as well auncient as late writers. Pleasant and profitable to the expert readers of quicke capacitie By Timothe Kendall, late of the Universitie of Oxford now student of Staple Inne in London. [*Horatius. Aut prodesse volunt, &c*]—Imprinted at London in Poules Church-yard, at the signe of the Brasen Serpent by Jhon Shepperd. 1577. 8vo. B. L. 152 leaves.

Anthony Wood was not acquainted with this very scarce book, and has therefore attempted no account of its author those who have followed, either never obtained the use of a perfect copy, which was the case with Dr Bliss (*Brit Bibl* IV 150, and *Ath Oxon* I 485, edit 1813), or they have much misrepresented the title we give it above exactly as it stands in the original At the back of it is a list of 36 writers to whom Kendall had been indebted in his versions .

Kendall was of an Oxfordshire family, and, after being at Eton, went to the University, but left it without taking a degree, a circumstance that may partly be accounted for by the fact he states in his dedication to the Earl of Leicester, that "in his greene and growing yeares" he was so incorrigibly addicted to poetry, that he could not, by fair means or foul, wean himself from it. Judging by the result, the species of poetry in which he indulged was by no means of a high class; nor even in that inferior branch does he seem to have arrived at any perfection. Very early in his book (after commendatory verses by W. Seymour, George Whetstone, E. G., Abraham Fleming, and A. W.) we find him thus rendering Martial's famous epigram upon Petus and Arria: it reads exactly as if Kendall had intended to burlesque, and not to translate it:—

"Chast Arria, when she gave the blade  
unto her Petus true,  
All painted and begoarded with bloud,  
which from her side she drue,  
Trust me, she said, my goared gutts  
doe put me to no paine,  
But that which thou, my P, must doe,  
that grieves and grieves againe."

This forms but a bad introduction to what follows, but we must admit that in the rest of the volume there is nothing comparable to it for coarseness and vulgar familiarity: we believe that Kendall really thought he had made a happy version of the original. As the first 112 folios are occupied by translations, we shall give an extract or two from that part of the small volume where the author relied upon his own resources: it has a new title-page in these words:—"Trifles by Timothe Kendal, devised and written (for the moste part) at sundrie times in his yong and tender age. *Tamen est laudanda voluntas.*" It begins:—

"*The Author to his Pamphlets and Trifles.*

"Borbon in France beares bell awaie  
for writyng trifles there;  
In Englande Parkhurst praysed is  
for writyng trifles here;  
Now sith that these were learned bothe,  
and trifles did indite,  
Shall I now shame of youthfull daies  
my triflyng toyes to write?  
No sure; I blushe not: hence, my booke!  
let all men read thy verse:  
Grave men, grave matters; sportfull youth  
must sportfull toyes rehearse.

Now, reader, lend thy listnyng eare,  
 and after syngyng Larke,  
 Content thy self of chattyng Crowe  
 some homely notes to marke "

By "Borbon" he means, of course, Nicholas Bourbon, who first published his *Nugarum Libri Octo* at Paris in 1533, which were often reprinted by "Parkhurst" he means the scholar who, in 1560, became Bishop of Norwich, who died in 1575, and whose *Ludæra* were printed in 1573 As a specimen of this portion of Kendall's "Flowers of Epigrams," we may quote the following —

*"To one so gwen to goe brave  
 That at last he left hymself like a slave*

"With brave outlandishe strange araie  
 you (lusty) long were clad,  
 And sundrie sutes of sundrie sortes  
 for sundrie tymes you had  
 Sometime Frenche fashions pleasd you best,  
 sometyme the Spanishe guise,  
 In costly colours cuttyng still,  
 you went with staryng eyes  
 But now at last you royste in rags,  
 rude, rogishe, rent and torne  
 What fashion this, or whose ? declare,  
 is this beyonde sea worne ?"

Kendall has several notices of members of his own family—of his father William, who died at North Aston, of his brother John Sheppard of Gray's Inn (a John Sheppard was our author's publisher), and others, besides two epigrams against Bonner, one in favour of Cranmer, and another in praise of Bradford We conclude with his "Sorrowfull Sonet" on the death of Walter Earl of Essex, who died only the year before it was printed —

"The Primrose cheef of princely peeres,  
 the Starre of Englande bright,  
 The Prince of perfect pietie,  
 the Diamonde of delight,  
 O dogged Death ! by direfull darte  
 from Englande thou hast reffe  
 Our sollace thou hast tane awaie  
 and us in sorrowe lefte  
 We lothe to live, and yet we love  
 to live alone for this,  
 That we maie waile this worthies want,  
 whom we so sore doe misse  
 Ah ! farewell Erle moste excellent,  
 for thee doethe Englande weepe  
 The Prince, the peeres, the people shrek  
 in Death to see thee sleepe

Thy corps is clapt in cloddes of clae,  
 thy soule is soard on hye  
 With sanctes, above the clusteryng cloudes,  
 to pearche perpetually.

*Post cineres, virtus vivere sola facit."*

It must be owned that this is sad stuff in all senses of the word, utterly unworthy of the subject, who was father of him who, before his lamentable and untimely end, was the patron of Spenser, and of many other poets, and who was himself a very elegant and graceful, if not a very powerful and original, versifyer.

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KETHE, WILLIAM.—A Ballet declaringe the fal of the whore of babylon intytuled Tye thy mare tom boye w<sup>t</sup> other, and there vnto anexid a prologe to the reders. Apocalyps XVIII. Alas, alas that great syty babylon which was clothed in Rayes purpel and skarlet and decked with gold precyous stones and perells for at one howre is her iudgement come and her grate ryches brought to naught. 8vo. B. L. 16 leaves.

This very rare, and very remarkable production (of which we never heard of more than two copies) was by William Kethe, Kith, or Kythe, (*i. e.* as we now spell the name, Keith) who was in all probability a Scotsman, certainly a divine, and a follower and supporter of Knox. At the time he wrote, Kethe was resident at Frankfort or Geneva, having sought refuge on the Continent on account of his Protestant tenets: this must have been during the reign of Mary, and the piece in our hands was anonymously printed abroad, perhaps at Nuremberg. The typography is a fine specimen of clumsiness, carelessness, and ignorance: in some places it is hardly intelligible. Besides this Ballet and another, Kethe was the versifyer of some of the Psalms, to which his initials were appended. =

It appears that a very popular ballad had been written and printed (now entirely lost) under the title of "Tie thy mare, Tom boy:" whether it was, or was not, of a Roman Catholic complexion we can only guess, and it is not easy to discover how such words could be rendered polemical; but Kethe availed himself of the favour with which it was received to write his parody upon it: it is, we apprehend, one of the earliest specimens of the kind; but somewhat later it was, as we



know, not unusual for Puritans to endeavour to advance their cause by writing pious words to popular and profane tunes, so that the one might be sung instead of the other. This was Kethe's purpose in writing a ballad, violently attacking the Pope and his adherents, which might be sung to the then well known and popular air of "Tie thy mare, Tom boy"

It is preceded by a long prose address, or prologue (as it is termed) headed "W K, to the Readers," and it begins in the very fourth word with a misprint—"had" for *hard* or *heard*. "When that I *had* (deare reader) of the great ouer throes whyche the howre of babylon had taken, and parth perseuid how manfullye she was be sett, or campton euery syde with moste valiant and chrysten wayors, me thoughte I colde not, for the loue which I bare vnto the truth, stand stil and idly behold the" He then apologises for his own insufficiency, and adds how he had been provoked by his enemies, who were supported by Satan in their "arowing and a whore hunting, some a fighting, brawling, swering, dising, carding," &c, but he does not state why, in his resistance to such foes, he had made his attack in the peculiar form it bears. He is very verbose and tedious in his prose, which occupies several leaves, and at length comes to his verse beginning with the burden as it was contained in "the ballet of ty thy mare, tom boy"

"Ty the mare, tom boy,  
Ty the mare '  
Lesse she straye  
From the away,  
Ty the mare, tom"

This Kethe makes also the burden of his own effusion, but he does not add it at the ends of his stanzas, leaving it, as usual, to be supplied by the singer or reader. His first stanza, which, we may be sure, nearly followed the form of the original, is this —

"Now, good tom, bestirre thee  
This mare loke thou wake her,  
And do nothing feare the,  
But boldely go take her  
For some will outwere the,  
Do not now forsake her  
A rope for her beare the,  
That comme thou mayst take her,  
And ty her, good tom boy"

Here for "comme," in the last line but one, we ought probably to read *homme*, meaning home, but if we were to begin we should never end our corrections and explanations. The evident corruptions are so

numerous that it is impossible to suppose that the author ever saw the proofs before they went to press. The point most clearly made out is, that by the mare Kendall means Popery, which he abuses in most unmeasured terms, calling her by the coarsest names, and imputing to her the grossest profligacy and debauchery. We quote another stanza :—

“ O unshamfaste harlot !  
So proudly arayed  
In purple and scarlet,  
Thou art now dismayed,  
Of every varlot.  
Thou madeste vs afraide ;  
Gods worde, our true marlot,  
Hath the now bewrayed.  
Ty the mare, tom boy.”

We do not pretend to be able to explain marlot, but it may be a corruption for *mallot*, from *mall*, a hammer. The “ballet” ends thus, no whit more intelligibly than much of the rest, containing as it does, various allusions that we cannot make out :

“ For now myche I care not,  
Althoughe I do end yt .  
To tell all I dare not,  
And then to rome sende yt ;  
But stampe not nor stare not,  
For it can ne mende yt.

“ Finis  
“ quod William Kythe.”

To the above succeeds “ An exortacion to the papists” in eight stanzas, which contains no reference to the ballad or its burden, “ Tie thy mare, Tom boy.” At the end of it Kethe again signs his name, spelling it “ Wylliam Kith.” It may be noted that a Sir Andrew Kith, Keth, or Keyth, a Scotsman, was master of the horse to the Princess Elizabeth, when she went with her husband to the Palatinate. See Ellis’s “ Letters,” 2nd Ser. Vol. III. p. 234.

It is not to be wondered that, after Mary ascended the throne, and the Roman Catholic power was again predominant, Kethe incurred displeasure for his Protestant principles, and was obliged to fly the kingdom. Not foreseeing the probability of any such event, he had published, while Edward VI. was still reigning, a ballad, in the popular form of a broadside, calculated both by argument and ridicule to advance the Reformation : it ends thus :—

“ But who shall stand douting, when our noble Kyng  
Wyth his faythfull counsaill perceave shall the thinge,  
But that they wyll shortly mysrule so repress,  
That glad shall the good be to se suche redresse.”  
“ Finis. quod Wylliam Kethe,  
“ Dominus mihi adiutor.”

"Our noble King" could only be Edward VI, and it was printed by "Heugh Syngelton dwellynge overagaynst the Stihardes," but without mention of the year Kethe, throughout his twenty-two stanzas, speaks of the Roman Catholics as the friends of misrule, or bad government, and the very title he chose establishes the character and purpose of his ballad, viz

"OF MISRULES CONTENDING WITH GODS WORD BY NAME,  
AND THEN OF ONES JUDGMENT THAT HEARD OF THE SAME "

Of Misrule, as the enemy of Protestantism, he says,

"This Misrule was moved and madde in his mynde,  
That Gods Worde with great men such grace shuld still finde,  
Wherby as an outcaste he myght be rejecte  
Thys some say, and here saye to be the effecte "

Farther on he adds,

"By Misrule the subjectes be so far past grace,  
Theyr heddes and their rulers they know not in place,  
But lyke to bestes brutall, with ungodly strife,  
As rebelles resyst wyll with losse of their lyfe "

The only known copy is in the library of the Society of Antiquaries, but it is mentioned by Ritson, Dibdin, and Lowndes, all with the same blunder in the title-page, because they followed each other, and never took the trouble to refer to the original. It is a very curious and valuable production in connexion with the history and progress of the Reformation, and shows how confident divines and others were, before Mary succeeded to the throne, that the change in religion was complete, without danger of re-action

KEYMIS, LAWRENCE — A Relation of the second Voyage to Guiana Perfourmed and written in the yeare 1596 By Lawrence Keymis, Gent — Imprinted at London by Thomas Dawson, dwelling at the three cranes in the Vintree, and are there to be solde. 1596 4to 32 leaves

On the return of Sir Walter Raleigh from his expedition to Guiana in 1595 (of which he published an account in his "Discovery of the large, rich and beautiful Empire of Guiana," with the date of 1596), he sent out Keymis (who had formerly accompanied him) to the same part of the world, for the sake principally of making surveys and observations connected with the navigation of the various rivers form-

ing the mouth of the Oroonoco, which Keymis and his companions re-named the Raleana, after Raleigh. Keymis sailed in the Darling of London on 26th Jan. 1595-6, and returned to Portland Roads on 29th June following, and then drew up and printed the above tract, which he dedicated to Raleigh, and which has a wood-cut of his patron's arms and supporters at the back of the title. The narrative was doubtless by Keymis, but it seems more than likely that Raleigh had a hand in the long argumentative portion, towards the close, where a renewed effort is made to induce the Queen and the nation to engage in this enterprise, and thereby to deprive Spain of the consequent wealth and glory.

It is somewhat remarkable that through the whole tract Keymis speaks of Raleigh as "your Lordship," (referring to his Lord-Wardenship of the Stannaries) and seldom as "your honour." The publication is a dull one, not adding much to the information already obtained, especially as regards the quantity of gold in the country; but the author argues that, on other grounds, and commercially, it would well answer the purpose of England to make a descent upon that part of South America, and to establish a trade there. Near the end there is an allusion to the late attack upon Cadiz under the Earl of Essex, and according to a marginal note on sign. G 2, a district on the banks of the Oroonoko, or Raleana, had been called Devoritia "after the name of the right hon. the Earle of Essex."

The dedication to Raleigh is followed by four closely printed pages "To the Favourers of the Voyage for Guiana," to which is added a poem by G. C. (no doubt George Chapman) in blank verse, occupying six pages, and entitled "*De Guiana, carmen Epicum.*" This is re-printed, with some small errors, in the volume of blank verse prior to Milton, collected by Bishop Percy; but as nearly the whole impression of the work was destroyed by fire in 1808, we subjoin a quotation which contains a highly-wrought poetical figure, addressed to Queen Elizabeth:—

"Those conquests that, like generall earthquakes, shooke  
The solid world, and made it fall before them,  
Built all their brave attempts on weaker grounds,  
And less persuasive likelihoods than this:  
Nor was there ever princely fount so long  
Pow'r'd forth a sea of rule with so free course,  
And such ascending majesty as you.  
Then, be not like a rough and violent wind,  
That in the morning rends the forrestes downe,  
Shoves up the seas to heaven, makes earth to tremble,  
And toombes his wasteful braverie in the even;

But as a river from a mountaine running,  
 The farther he extends the greater growes,  
 And by his thriftn race strengthens his streame,  
 Even to join battle with th' imperious sea,  
 Disdaining his repulse, and in despite  
 Of his proud furie, mixeth with his maine,  
 Taking on him his titles and commandes  
 So let thy sovereignne empire be enceast,  
 And with Iberian Neptune part the stake,  
 Whose trident he the triple worlde would make "

Here we see that the venerable poet did not entirely discard rhyme, for while the main body of the poem is without it, he makes every paragraph close with a couplet. Lawrence Keymis put his initials to a Latin poem of hexameters and pentameters, headed *De Guiana Carmen*. His melancholy death by his own hand, long subsequently, need not here be related.

It is well known that this unhappy, but generous and high-minded man was involved, though not as a principal, in the plot for which Raleigh, Lord Cobham, and others were tried in 1603. On 15th Aug. in that year he wrote a letter to Sir Robert Cecil, in which he exculpates himself, but at the same time does justice to Raleigh, who had long been his patron and friend, and upon whom he had, as he expresses it, "worthily leaned." As we have never seen it published (Add. MSS. No. 6177), and as it well merits preservation, it will not be out of place here to subjoin it. Keymis was at this time confined in the Tower, and had been frequently examined, in hope that something might be extracted to criminate his master —

"My honble good Lord. If equitie in a good cause, or piety towards a man not evil, may move your honourable heart to compassion, I have chosen you, and do most humbly beseech you in the mercies and bowels of Jesus Christ, to procure me, in the delivery of this inclosed letter, either a sentence of life unto life, or of death unto death.

"The spirit of a man may bear the infirmities and all other accidents of the body, but a wounded and grieved spirit what body can bear? If marriage or preferment in the world, to be had many ways by seeking it, or corrupt and unjust dealings in accounts of trust had been of power to avoid that covenant which I once made with myself, leaving all other courses freely and absolutely to serve my prince and country, which fancy I have hitherto made and taken to be the gude of all my worldly hopes, I might long since have contented myself with rest, ease and competent riches. But what availeth it to complaine? The interests and purposes of men are not written or legible in their foreheads, and who knoweth what a man thinketh? See then in me, I beseech you, the power of the two extremes pressing heavily upon me. On the one side, as being supposed to be inward with Sir Walter Raleigh, I am so sifted and so narrowly sought into, so examined and re-examined upon points not including any offence against the laws, that whereas no man living can charge me with knowledge or concealment of any treason, I am doubtful that, as 24 letters make any words, so any words by position and exposition, placing and

displacing (good meaning notwithstanding) may encompass me. *Sic ex hac parte ringor.* On the other side I, that do not enjoy one denier of benefit by Sir Walter Raleigh (for in this cross, besides all other evil accidents, I bear the loss of 100 marks yearly which he gave me in Jersey) I that never asked anything for my private, and therefore may say I never was refused, am now destitute of any friend to make known my harmless unreprieved conversation, and am clean defeated of all hope of prosecuting any purpose of plantation in the Indies; for my mean and despised estate constrained me to lean to somebody, and to him most worthily. This staff is now broken: *Ire ex ulla parte sine re sine spe perire miser. Nihil fit sine nemine.*

"May it please your honour to be so greatious unto me as to get me liberty to depart unto the country, or let me know there is no hope of life—whether I take the one from you, or must give the other as having been a follower of Sir Walter Raleigh; for I see whereunto all tendeth—*Mors ultima linea.*

"I am every way bound to pray for your Lordship's happy prosperity.

"*LAW. KEMYS.*

"Aug. 15."

KING AND QUEEN OF FAIRIES. —The severall notorious and lewd Cousenages of John West and Alice West, falsely called the King and Queene of Fayries. Practised very lately both in this Citie and many places neere adjoyning, to the impoverishing of many simple people, as well Men as Women: Who were arraigned and convicted for the same at the Sessions House in the Old Bayly the 14 of Januarie, this present yeare, 1613.—Printed at London for Edward Marchant, and are to be sold at his shop over against the crosse in Paul's Church-yard. 1613. 4to. B. L. 11 leaves.

This is a very disappointing production, which, though of the extreme rarity, we should not have noticed, had not the words "King and Queen of the Fayries," been made so prominent in large type on the title-page: it induced us to fancy, as no doubt other readers two centuries and a half ago fancied, that we should find in it some illustration, new or old, of our fairy mythology, some incidents in which Oberon, Titania, Puck or Robin Goodfellow, were concerned. Such is by no means the case, for John and Alice West obtained their designation from the impudent success with which they accomplished some of the commonest frauds and cheats upon public credulity.

The tract is formally divided into thirteen chapters, each chapter containing particulars, such as they are, of the pretended preterna-

tural and fortune-telling powers of this profligate couple. They certainly did pretend that they were aided by Oberon and other Fairies, and, if we are to believe the narrative, they had by sorcery the means to distort or destroy the limbs of people who offended them. Besides, we are told that "the woman took upon her to be familiarly acquainted with the King and Queene of Fairies," and both she and her husband boasted, that "they could command inestimable treasure." In Chap II we are told of one Thomas Moore, who had offended by "blabbing the secrets of the Fairies," and that fact coming to the ears of Oberon, the King was enraged, and at once struck him lame as a punishment. The Fairy Queen, however, interfered on behalf of the sufferer and, at his heavy cost, provided "an oil by which he would be instantly recovered." To more incredulous persons, the Wests sometimes produced both Oberon and Titania themselves, by dressing up a couple of accomplices.

It is useless to follow up these impostures, but the real value of the tract consists in the manner in which it shows, that just about the time that Shakespeare ceased to write, the belief in the existence of Fairies was so prevalent among the lower orders. West and his wife were not themselves "King and Queen of the Fairies," but persons who asserted that they had irresistible influence with their mysterious majesties. On the strength of their miraculous foreknowledge, people of all classes resorted to them for their information regarding life, death, or loss of property.

At last they were detected and arraigned, as the title-page informs us, on the 14th Jan 1613, but what punishment was inflicted upon them does not appear, and at the end of the tract "a second arraignment" is spoken of, as if they were soon again to be tried for other offences of the like kind. Regarding these, when disclosed, the anonymous author undertook to give the earliest information. There is no "Fins" at the end of the tract, and possibly what was yet to come was to be given in a sort of supplement. Of such an addition, if it were printed, we have never heard.

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KING, HUMPHREY —An Halfe-penny-worth of Wit in a Penny-worth of Paper. Or the Hermites Tale. The third Impression —London Printed for Thomas Thorp, by the Assignement of Edw Blount 1613. 4to 24 leaves.

Humphrey King, the real or supposed writer of this trashy tract, is the same person to whom, in 1599, Thomas Nash had inscribed his "Lenten Stuffe," in praise of the Herring. He there announces "The Hermit's Tale" as forth-coming, and in all probability it did come forth, and was twice printed before 1613, when, as we see, "the third impression" was published by Thorpe, to whom it had been assigned by Blount, the Stationer who probably had issued the previous impressions. No earlier copy than that at the head of our article is known, the first and second editions having entirely disappeared. Their popularity, and consequent destruction had, of course, been much increased by the praises bestowed upon the piece and its author by a man like Nash.

The dedication is to the Countess of Sussex, and in it, as well as in the address "to his well-wishers," the author (if such King really were) dwells much upon his general ignorance, and upon his inability even to spell, a fault at that time of less importance, than after a strict uniformity had been established. Perhaps he relied upon his printer, or, more likely, he procured the aid of some competent friend, for besides Nash, he had other literary acquaintances. His business seems to have been that of a Tobacconist, and the author of "Lenten Stuffe" punning upon his name, speaks of him as "the King of Tobacconists." He himself, taking up the same joke, tells us that he is to be treated with all respect, for that he is "a King by birth." So the writer of some anonymous lines (among other poems introducing the book) asks,

"How dares the Author passe unto the presse,  
Where Satyres, Essayes, Epegrames do swarme,  
The Comicke and the stately Tragicke verse,  
And Caltha, metamorphos'd with a charme?  
A strong imagination wrought this thing:  
His name being King, he thinkes himselfe a King."

This is rather bad joking, but, at all events, it furnishes us with a useful note upon T. Cudwode's "Caltha Poetarum, or the Bumble Bee," which was printed in 1599, and gave such offence that an attempt was made to suppress it, and it was ordered by authority that all copies that could be procured should be brought in to be burned. The lines above quoted show that it must have been published, a point that has been doubted: it is, however, one of the rarest, as well as poorest books in our language.

Another of the introductory poems is in the form of a sonnet, which alludes to King's mock-patronage of Nash's productions, and seems to warrant the conclusion that Nash was still living when



this "Half-penny-worth of Wit" was first printed in it the writer says

"He take a solemne oath  
By the Red-herring, thy true Patronage,  
And famous Nash, so deere unto us both," &c

Yet we know that Nash was dead in 1601 "The Hermit's Tale" is worth little, and, in fact, is no tale at all, but a rambling sort of dialogue between a young man and an anchorite on the follies and vices of the world, without any particulars. The verses are in many kinds of measures, the lines are of all lengths, and in the middle we have a supposed story by Skelton, of a young man who fell in with some sectaries, supped with them, invited them to breakfast next morning, and then abused them and their principles, especially their puritanical hostility to May-poles. The following is a specimen, where Robinhood, Little John, Skelton and Tarlton are introduced

"But what meane I to runne so farre ?  
My foolish words may breed a skarre  
Let us talke of Robin Hooode,  
And Little John in merry Shurewood ,  
Of Poet Skelton with his pen,  
And many other merry men ,  
Of May-game Lords and Sommer Queenes,  
With Milke-maydes dancing o'er the greenes ,  
Of merry Tarlton, in our time,  
Whose conceits was very fine ,  
Whom Death hath wounded with his dart,  
That lov'd a May-pole with his heart  
His humour was to please all them  
That were no Gods, but mortall men ,  
For (saith he) in these our daies  
The Cobler now his Last downe laies,  
And if he can but reade (God wot)  
He talkes and prates, he knowes not what,  
Of May-poles and of merriments,  
That have no spot of ill pretence  
But I wonder, now and then,  
To see the wise and learned men,  
With countenance grim and many a frowne,  
Cry, Maisters, plucke the May-pole downe !"

So he proceeds with some humour, we must own, to ridicule those who made vows against "the wooden sinne" of the May-pole. There really is nothing else in the tract worth quoting, and the whole has too much the appearance of a catch-penny, in spite of Nash's laudation of the author

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KIRKMAN, FRANCIS,—The Unlucky Citizen Experimentally  
Described in the various Misfortunes of an unlucky Lon-

doner. Calculated for the Meridian of this City, but may serve by way of Advice to all the Cominallty of England, but more perticularly to Parents and Children, Masters and Servants, Husbands and Wives. Intermixed with severall Choice Novels. Stored with a variety of Examples and advice, President and Precept. Illustrated with Pictures fitted to the severall Stories. *Felix quem faciunt aliena pericula cautum.*—London, Printed by Anne Johnson, for Fra. Kirkman, and are to be Sold at his Shop in Fan-Church street, over against the sign of the Robin Hood near Aldgate, &c. 1673. 8vo. 159 leaves.

The above printed title-page is preceded by an engraved one, in the centre of which we read "The Unlucky Citizen by F. K." and the ensuing couplet:

"The lucky have their days, and those they chuse :  
The unlucky have but hours, and those they loose."

Opposite the engraved title-page are verses headed "The mind of the Frontispiece ;" and this frontispiece is divided into five compartments, besides the centre. the two at the top are devoted to the history of Whittington and his Cat, which is briefly narrated at the end of the book : the one at the bottom represents Ludgate Prison, where the author had been confined for debt : it has three male figures, the author entering, and two bailiffs standing by. one of the latter is pointing to what is called "the horn of suretyship," into the wide end of which a man is leaping, while another is in vain endeavouring to make his escape at the narrow end. Round it are these lines :

"Beware of suretyship, take heed of pleasure ;  
You may go in with ease, get out at leisure."

A lucky Alderman with a large bag of money, and an unlucky citizen presenting a petition are on each side of the central compartment. There are seven other ill-designed, and worse engraved, copper-plates in the body of the volume, either relating to the adventures of the hero of it, or to some novels introduced for the sake of variety, and in the way of illustration, in the course of the narrative.

The body of the book is an early and amusing piece of autobiography, relating the life and adventures of the author, Francis Kirkman, a well known bookseller, (as they then began to be called, instead of the older word stationer) who about the middle of the seventeenth

century collected many old plays, of which he boasted that he possessed a complete assemblage, printed or reprinted Two years anterior to the date of the work in hand he had put forth "A true, perfect and exact Catalogue of all the Comedies, Tragedies, Tragi-comedies, &c, that were ever yet printed and published," and it included several now lost, as well as others of the highest curiosity and value The main fault of the list was, that it imputed to some popular authors dramas with which they had been in no way connected still as to others, it furnished useful and authentic information

Kirkman or Kirkham (as it was sometimes spelt) is a name in various ways connected with our early stage, but if Francis had been, even distantly, related to the Edward Kirkham or Kirkman, who was Master of the Children of the Queen's Revels in Jan 1603-4, and who, twenty years before that date, had belonged to the department of the Revels, (*Hist Engl Dram Poetry and the Stage*, I 352, &c) we feel confident that he would have mentioned it with some pride and satisfaction It is, however, quite certain that Francis Kirkman was interested in our theatres, before the time of the Civil Wars, in more ways than the mere collection and republication of old dramas On p 259 of his autobiography, he tells us,

"I pleased myself otherwise by reading, for I then began to collect, and have since perfected, my Collection of all the English Stage Plays that were ever yet printed, and I have them all, and have read them all, and therefore, I suppose, my Judgment may pass as indifferently authentick And I have had so great an Itch at Stage-playing, that I have been upon the Stage, not only in private to entertain friends, but also on a publique Theatre there I have acted, but not much nor often, and that Itch is so well laid over, that I can content myself with seeing two or three plays in a year"

This was written in the year 1672 when, as he elsewhere states, he was forty-one years old, which fixes his birth in 1631, so that, although he was not born until nearly all our great dramatic poets of the school of Shakespeare were dead, or had ceased to write, he must have known many who had known them, as well as various old actors who had played in their pieces It is on this account that we especially regret the meagreness of the information supplied, on this authority, regarding our early drama and its supporters The preceding is almost the only passage that can be said distinctly to refer to them, but Kirkman professes to derive from plays several of the novels he inserts to lighten his narrative "It may be (he remarks on p 258), I may make bold with the plot or story of an English Stage-play, when it is fit to my purpose I am sure those stories must be good, for our English Comedies and Tragedies exceed all other nations now in every thing." Of

course, when he used the adverb "now" he hardly applied it to the productions of the frenchified English Stage, such as Charles II. had made it, but to the admirable examples of dramatic writing such as Shakespeare and his immediate successors had left it. James Shirley was the last of that good old school, and Kirkman obtained the incidents of one of his novels from that dramatist's "Gamester," which had been licensed in 1633, and was printed in 1637. Kirkman's notions as to the nature and purpose of a play are excellent, and on p. 261, he observes ·

"Few of the Vulgar understand the chiefest part, the end of the Play, the Soul and Plot of it, and how it is managed, so that always *Vice is corrected and Vertue cherished*; how the poet creates and destroys at his pleasure, and still keeps all within the bounds of Justice, giving punishment to Offenders, and reward to the Virtuous."

He was so well acquainted with the productions of our stage before the closing of the Theatres by the Puritans, that in the very year in which he put forth his account of his own life, 1673, he reprinted the comic portions of various old comedies, including some by Shakespeare, under the title of "The Wits or Sport upon Sport, being a curious Collection of several Drolls and Farces:" it had originally come out with the aid of Robert Cox, the actor, in 1662. Kirkman's own familiar style in his book is not unfrequently strengthened by expressions almost proverbial, borrowed from our old plays.

One of the most interesting parts of his narrative relates to his own works consisting mainly of translations of old French Romances, such as "Amadis de Gaule," the "Loves and Adventures of Clerio and Lozia," &c. with an admiration for which he began life, and in which he persevered as long as we are able to trace him. This we can only do, at all satisfactorily, by the information he has himself supplied; for whether he lived long, or died soon after 1673, we have no means of knowing. He is said to have translated "The History of Erastus and the Seven Wise Masters" in 1674, and to have had some concern in writing the "Life of the English Rogue," the last part of which appeared in 1680; but this is uncertain. The latter part of his "Erastus" is made up of the story of an old play called "Alexander and Lodowick." He was the real cause of many of his own misfortunes; and he was not, in truth, as a citizen, so "unlucky" as improvident, ill-calculating, and injudicious. His portrait is sometimes prefixed to the volume in our hands, but in two of the three copies we have had an opportunity of inspecting, it was wanting, and perhaps it was not published with it.

KIRKMAN, FRANCIS —The Honour of Chivalry or the famous and delectable History of Don Bellianis of Greece Continuing as well the valiant Exploits of that magnanimous and heroick Prince &c as also the Wars between him and the Souldan of Persia The second Part Illustrated with Pictures Now newly written in English by F K &c —London Printed by Tho Johnson &c 1664. B L 4to 97 *leaves*

Francis Kirkman, who professes to be the author of this second part of "Don Bellianis," tells the Reader, "in the invention and writing I spent not a full week," adding afterwards, "this is no translation but a fancy we have many pleasant and ingenious romances in the English tongue, but we are obliged to other nations for their invention of them Very few have been written originally in English, and only Sir Philip Sidney's *Arcadia* hath had the success to be not only approved of in our own language, but rendered into French and other languages"

He goes on to state that the first part of "Don Bellianis" was written in Italian, and there is a version of it by L A, under the title of "The Honour of Chivalry," as early as 1598, 4to A reprint, professing to be a translation from the Italian, was published in 1650, and this perhaps induced Kirkman to attempt a second part

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KNAVES, A MESS OF—Roome for a Mess of Knaves Or a Selection, or a Detection, or a Demonstration, or a Manifestation of foure Slaves, &c With a Narration or a Declaration, a Relation or an Explication of a strange (but true) battell fought in the little Isle (or Worlde) of Man &c —London printed by N F &c 1610. 4to. 19 *leaves*.

Between the years 1609 and 1612, Samuel Rowlands published several satirical and humorous tracts called "The Knave of Clubs, More Knaves yet," &c and the writer of the anonymous production before us, without a particle of wit or drollery, seems to have en-

deavoured to take advantage of the popularity of Rowlands by imitating his title-pages. No other copy of the ill-printed performance before us seems extant, and it may therefore be worth while to describe it. After the title is inserted an address to the reader, followed by an unsubscribed dedication to Sir John Lebon, Knight. The body of the tract then commences, and proceeds, without any order and with little meaning, until we come to an Epistle, which being addressed to Morpheus, "brother to Oberon, King of the Fayries," seems to promise something, but it contains nothing; and the piece ends with two pages headed "A Messe of Knaves," equally dull and barren.

KNAVES.—Knaves are no honest Men. Or

More Knaues yet,  
A couple well met.

Being a briefe Discoursé concerning the (Offices and) Humours of Quarterman and Waterton, both being Jacks out of Office.

Which if they were namelesse, yet I make no doubt,  
A man that hath senses may soone smell•them out.

Composed by I. L. a lover of honest Men, and hater of Knaves; and Printed in the yeare of the discoverie of a Couple. 8vo. B. L. 8 leaves.

This is a libellous royalist attack upon Waterton, who had been the puritanical High Constable of Wapping, and upon Quarterman, who had filled the office of Marshal of the Marshalsea: they had both been turned out of their places, and meeting in the street they adjourn to have "a quart (or a pottle) of burnt claret" together: over it they hold their conversation upon their own excluded condition, and on affairs public and private.

The tract has no printer's name, for obvious reasons, and no doubt the initials "I. L. a lover of honest men" are merely assumed. The precise date is uncertain, but it was after Cheapside Cross had been pulled down, and when Charles I. was, at one time, expected in London. By the following extract it seems that Quarterman had some concern in the destruction of Cheapside Cross:—"When I was

first made Marshall, I had no sooner entred into my office, but Cheap-side Crosse fell presently into an agonie, and I had no sooner said, downe with it' but downe it went Heavens grant that I never may be the resurrection of the body thereof, lest I should be called into question for my presumption at the pulling of it downe "

They talk of going over to New England or Virginia, in order to get out of the way of their enemies, and the most curious portion of this temporary publication is the following —

" *Quarterman* I, but Brother Waterton, I heare there's a worse thing than all this, which is like to come upon us very shortly

" *Waterton* Why, what is that, I pray you ?

" *Quart* Marry, they say that the running Stationers of London, I meane such as use to sing Ballads, and those that cye Malignant Pamphlets in the streets, have all laid their heads together, and are framing a bill of indytement against us, because divers times, to show the power of our authority, we have taken perforce, or toine their ridiculous papers

" *Wat* By the masse, I thought that something was the matter, that made the knave so saucie on Tower Hill the other day, for I did but bid him begone, and not stand bawling of his Ballads in that manner, and he told me that he would sing them when I was hang'd, nay, perhaps (quoth he) one that shall be of thine owne execution

" *Quart* But what was the subject of the matter that he sung at that time, I pray you ?

" *Wat* For that I do not well know, because he had almost done before I came to him, but I'me sure the knave prayed both for the King, and the Queene too, in the conclusion "

This passage forms a remarkable comment on the order issued to the Provost Marshal in Sept 1648, "to seize upon all ballad singers, sellers of malignant pamphlets, and to send them to the severall militias," &c Whitelocke's Memorials, p 337

KNELL, THOMAS

A piththy Note to Papists all and some  
that joy in Feltons Martirdome  
Disiring them to read this, and to judge,  
and not in spite at simple truth to grudge

Set forth by one that knew his life, and was with him at the houre of his death, which was the viii of August Anno 1570 at the west end of Pauls Church over against the Bishops gate where he set up the Bul.—

Imprinted at London at the long shop adjoining unto Saint Mildreds Church in the Pultrie, the xxiii of August, by John Alde. 4to. B. L. 8 leaves.

The name of the author of this rhyming appeal, description, and narrative, for it is all three, is thus given at the end: "Amen. qd. T. Knel, *Juni*," meaning, as we conclude, *junior*, the author's father being alive in August, 1570. The question is, who was T. Knel Junior? He was, we apprehend, the comedian celebrated by Thomas Heywood, in his "Apology for Actors," 1612, who was almost in as great favour with audiences at theatres as Tarlton, and who, like Tarlton, was employed by publishers to write on the striking events of the day: their popularity secured many purchasers to whatever had such names appended. This was the case with Kemp, the immediate successor of Tarlton, who in 1587 put forth his "Dutifull Invective against the moste haynous Treasons of Ballard and Babington," and who afterwards supported many comic characters in the plays of Shakespeare and other dramatists.

Our present business is with Thomas Knell only; and we are, probably, not to suppose that he, any more than Tarlton or Kemp, was really the author of the ephemeral works to which stationers put his well-known name. Four productions, so circumstanced, have come down to us, but Ritson and other bibliographers only mention two,—an "Epitaph" upon Bonner in 1569, and an Answer "to the Popish Bill found in the streets of Northampton in 1570. To these we are able to add two others; one of them the tract forming the heading of the present article, and the other a broadside thus entitled:—

"An A. B. C. to the christen congregation,  
Or a pathe way to the heavenly habitacion."

This was merely a broadside from the press of R. Kele, without date, and did not rise to the dignity belonging to the work before us, which forms two sheets 4to., printed in large type by John Alde. It commences by reference to the dangerous lenity hitherto shown to many traitors, although not to the Nortons, who had so recently suffered. Knell then tells us that John Felton was deluded by faith in the Pope to affix the Bull on the gate of the Bishop of London:—

"The Bul bewitcht his calvish braine,  
and Prus, his deer God,  
Made him, to[o] bolde for his behoof  
to taste of such a rod.



He durst presume, good Catholick !  
 erect up forraine power,  
 And subjects faithful harts, now well,  
 by flattery to devoure ”

He denies that Felton could, in any sense of the word, be called a martyr, and labours this point at some length, proceeding afterwards to his trial and conviction at Guildhall, and to his conveyance to the place of execution There the sufferer refused all counsel from Protestant clergymen, and insisted upon saying his prayers in Latin —

“ For *Miserere* on his knees,  
 all trembling he did say,  
 But softly to him self, that few  
 could hear what he did pray  
 Belike he thought, as Papists doo,  
 the Latin to excel ,  
 And so he thought, his prayer said  
 therein, to be full well ”

After hanging for some time he was cut down still alive, “ but spake not much,” and was then, as usual, quartered The last lines of Knell's performance are these —

“ Beware, ye papists, and take heed,  
 I read you yet beware,  
 And cast all Popery from your harts ,  
 take heed of hellish rore  
 And if you wil not yet be true  
 to God, and our good Queen,  
 I pray to God that all you endes  
 as Feltons may be seen  
 And God save Queen Elizabeth  
 from Papists wil and power,  
 That sharpned sword by Gospelles force  
 may all hei foes devoure

“ Amen qd T Knell *Tum* ”

Although there is no display of poetical ability in any part of this production, we do not imagine, as already observed, that Knell wrote it himself, any more than other pieces similarly circumstanced his name was most likely all that was valuable to the publisher The piece itself is entirely unique, and has never been mentioned by any bibliographer

**KNIGHT OF THE SEA** — The Heroicall Adventures of the Knight of the Sea, comprised in the most famous and renowned Historie of the Illustrious and Excellently accomplished Prince Oceander, Grand-sonne to the mightie and Mag-

nanimous Claranax, Emperour of Constantinople, and the  
Empresse Basilia: and sonne unto the incomparable  
Olbiocles Prince of Grecia, by the beautious Princesse  
Almidiana, daughter unto the puissant King Rubaldo of  
Hungaria &c. At London Printed for William Leake.  
1600. B. L. 4to. 124 *leaves*.

This is one of the few romances of the period when it was published not derived from some foreign original, and it is quite evident from perusal that it was not a translation. One other copy of it only is known: and "a second part," if not printed, was projected, as on p. 147 we read the following marginal note:—"Rosamyra, of whome you shall heare more in the second part of this historie."

"The Heroical Adventures of the Knight of the Sea" has been considered by the Rev. H. J. Todd (Spenser's Works, I. clxi.) as a Mock-Romance, and he therefore claimed for this country that it had preceded Spain in such extravagant productions. This point may perhaps be disputed, for, although the style of the performance in many places is bombastic and concerted, and the incidents unnatural and extravagant, in these respects it goes but little beyond performances of the same kind which had been translated from the French by Anthony Munday and others. The author, whoever he were, seems to have striven to imitate his predecessors, and in imitating he has sometimes exceeded them, both in his adventures and in the language in which he has related them. It is not to be disputed that he has shown considerable invention in the variety of perils through which he carries his hero, and that his work, on the whole, is more amusing and less prosaic than some others of the period. He has interspersed a good deal of poetry in the four and twenty chapters into which the romance is divided, but little can be said in favour of the productions of his Muse. One piece of the kind may deserve notice, as an early specimen of undramatic blank-verse. It commences as follows.—

"My beldame, Grandame Circe, helpe in hasto  
Thy daughter deare to wreake a full revenge  
Upon this wicked murderer of my sonne;  
Whom hee hath slaine by vigour of his arme,  
Which was our joy, which was our onely hope,  
Our onely comfortable age's stay.  
Whose soule doth cry for vengeance, to bee wreakt  
Upon his mischiefes worker: therefore lend  
Your happy helpe; yet not to put to death  
This worthy knight," &c.

The hero is the son of Olbiocles and Almidiana he is called Oceander because he is born at sea, while his mother is in the ship of a giant who has torn her from her friends. In order to save the infant, Almidiana entrusts him to a fisherman who happens to be sailing near, and he delivers him safely to the Emperor of Grecia, and until the close of the history he continues a Pagan. He is then suddenly converted, and discovers his Christian parentage by means of an enchanter's scroll. He is furnished with magical armour, the obtaining of which from the same enchanter is thus described in Chapter VII —

"Having ended his salute, hee tooke downe the armour from his hackney, and uncovering it, gave it unto Oceander, who not a little joyfull for being owner of so gorgeous a piece of harnesse, rewarding the dwarfe, sent him backe with innumerable thanks to his master Artimagus for so rare a present and causing himself presently to be indossed with his inchaunted armour, hee found it more fit for him then the nine hide-folded Target for the vigorous arme of the invulnerable Greekish Champion Achilles, and more goigeous then the Vulcan-framed armour of Æneas, fetched from the Cyclops forge by the Paphian Goddess Cythæa, when she sought for her sonnes safeguarde (from the fury of Ruthian Turnus) fighting for a kingdome and his love, Lavinia. Oceander being thus gorgeously armed in the inchaunted harnesse, and stoutly advancing his shield (the device whereof was the Neptunian kingdome) hee prauuced up and downe before Queene Kamna, being esteemed of his behoulders the best accomplished gentleman in all the territories of the Afrike continent."

In the twelfth chapter Oceander combats with Phianora, a Princess of Britan in the disguise of a knight errant, whose helmet he strikes off, and with whom (like Artegal and Britomart in "The Faury Queen," B IV c 6, upon an exactly corresponding occasion) he instantly falls in love. This sudden attachment will not appear at all surprising after reading the subsequent piece of description —

"Therewith the buckles being broken have empoverished the helmet to much Oceander's eye-sight with the aspecting of the most beawtfull object that euer dame Nature by her deified cunning framed. For so soon as the proud helmet was distennanted of so precious a head, such a bush of goulden twisted tressalines rained themselves into the bosome of the Princesse, as the Iove-sont shower of Pactohan gold into the lovely lap of Danae which being handsomly dissheveled about her armed shoulders, made her resemble bright-shining Cynthia in the gray cleare welkin in fashion, though faire exceeding her in favourable farnesse. so angelicall were the looks of this diuine and more then beawtfull Lady-knight, at whose sight, like the sun-gazing Indian, Oceander was so amazed, as like one transmuted, hee stood still mute in a quandarie, being of a greate while not able to recover his over-ruished senses."

In the second part, which is not extant, and possibly never appeared, we may conclude that the union of Oceander and Phianora was celebrated

One of the most remarkable of what are strictly considered mock-romances, not of a political cast, is entitled "Wit and Fancy in a Maze," 8vo. 1656, the running title to which is "Don Zara del Fogo." There are many curious matters in it, including, in Chapter iv. of Book II., notices of the following English poets, who are supposed to be assembled in Paradise:—Chaucer; Lydgate; Gower, Skelton; Ben Jonson; Chapman; Spenser; Harrington; Owen; Constable; Daniel; Drayton; Shakespeare; Fletcher; Goffe; Massinger; Dekker; Webster; Suckling; Cartwright; and Carew. In Chapter iii. of Book III. is introduced a Masque of "Venus and Adonis." It was republished in 1660, under the title of "Romancio-mastix."

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LAMBERTO, DON JUAN.—Don Juan Lamberto: or a Comical History of our late Times. Wherein the subtil contrivances, arch rogueries and villainous treasons of the late notorious Rebels, under several feigned names are jovially discovered, and to the very life displayed. In two Parts. By Montelion, Knight of the Oracle, &c. The third Edition corrected.—London Printed for Henry Marsh &c. 1664. B. L. 4to. 43 *leaves*.

This political mock-romance, in two parts, was extremely popular: the first part was printed in 1661, and had so rapid a sale that the second part was added in the same year, and both parts went through three editions by 1664: they were again printed in 1665. A wood-cut faces the title-page, representing "the giant Desborough" and Lambert, with "the Meek Knight," Richard Cromwell, in custody between them. This refers to Chapter IX. of the first part, which is thus entitled:—"How the Knight of the Golden Tulip (Lambert) and the Knight of the Mysterious Allegories (Vane) came to the castle of Sir Fleetwood, the Contemptible Knight, where they met with the grim giant Desborough, and how they went all three and pulled the Meek Knight, who was then Chief Soldan, out of his place by night."

The first part, which is superior to the second both in humour and variety, is divided into twenty-one Chapters: the second part consists of thirteen Chapters, which relate very much to Hewson, Ludlow, and Peters: the eighth Chapter is entitled "How the Arch-priest

Hugo Petros made love unto the fair Dolcomona, who was married to Kilmaddox, Knight of the Bloody Cleaver, and of the letter which he wrote unto her, and what happened thereupon " In the second part a poem of six stanzas is introduced, which, like the prose, is a happy burlesque of the style in which popular romances were then written. The authorship has never been ascertained, but it has been attributed by Anth Wood (IV 245, Edit Blss) to Flatman, or to John Phillips, Milton's nephew. A person of the name of Emanuel Foord had written a romance called " The famous History of Montehion, Knight of the Oracle," and from it the pseudonome of the author of " Don Juan Lamberto" seems taken. No earlier edition of Foord's work than that of 1633 is recorded, but he mentions in the preliminary matter that he was also the author of " Parismus," which came out in 1598. An edition of Montehion appeared as late as 1668.

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LAMENTATION OF TROY —The Lamentation of Troy for the Death of Hector Whereunto is annexed An Olde Woman's Tale in hir solitarie Cell *Omne gerendum leve est* —London Printed by Peter Short for Willham Mattes. 1594 4to 32 *leaves* \*

The author, who subscribes the dedication to Lord Willoughby d'Eresby, I O, and adds the same initials at the conclusion of each part of his work, "*Fms*, I O," has no real pretensions to be considered a poet, although, from the style and tone of his composition, he unquestionably held himself to be "one of the Muses quire." His production is one of extraordinary rarity, but its merits alone would scarcely have entitled it to notice. We apprehend that the "Old Woman's Tale," (an "old wives Tale," was then a proverbial expression) which occupies the last twenty-two pages, has reference to the writer's own history, as the youngest of three sons to a widow, who had been left very scantily provided for, and who is supposed to live by herself in a cell. To her eldest son all the family property, which appears to have been considerable, had descended, and her great complaint is against "the custom of England," (which, she says, prevailed no where else) by which the younger branches of a family were stripped for the sake of enriching the heir at law. This seems a strange subject for a work of fancy, but it is nevertheless superior to

that portion called "The Lamentation of Troy."—The "Old Woman's Tale" is in couplets, usually of eight syllables, and in not unsuccessful imitation of poets of a much anterior date, being full of archaisms both of words and phrases : thus it begins :

"It fel about that time of the yeare,  
When Phœbus, with his beamus cleer,  
Looked on Tellus with a pleasant face,  
Almost from the top of the highest place  
Of his stately throne, where he in pompe rideth,  
And though the heavens (as hum list) ghldeth,  
Carried on palfreis, whose wondrous swift pace  
Circuit the welkin in a daies space," &c.

The matter is hardly worth pursuing, but the writer enters the cottage (poetically called "a cell") of an old dame, and she, instantly and without any reason, gives him a full, true and particular account of all her family affairs and circumstances : we quote a short passage where she tells the author,

"Whom Fortune favours they shal have friends,  
And friendship, for the most part, with riches blends :  
Poverty is burdensome, and though he be of bloud,  
It is no policie to do him good ;  
For now we must square al by policie.  
Fie on this olde relieving charitie !  
They doe abandon't, it smells of poperie :  
Thus doth prevaile this new-biocht fopperie."

When the author treats of poverty, he writes with more than usual animation. He here introduces a compliment to his dedicatee, Peregrine Bertie, Lord Willoughby, whom in several places, as commander of the Queen's troops in the Low Countries, he addresses as Albion's Hector.

One of the chief points he urges, in that part of his work called "The Lamentation of Troy for the death of Hector," is that Homer, in consequence of being himself a Greek, had made his hero Achilles instead of Hector, who for generosity, manliness and courage, was really the superior of the two. He terms Spenser "the only Homer living," and indeed mentions no other poet, with the exception of Sidney, under his poetical name of Astrophil :

"Such were the teares of Albions Stella faire,  
Which in continual raining she did shed ;  
And such her sighes, which echoed in the aire  
When she heard say hir Astrophil was dead.  
Two such sweet creatures never mournde afore,  
But Helen's grieve was far exceeding more."

Such is the form of stanza observed throughout, while I. O. makes all the relatives and friends of Hector lament in succession over his

mangled corse When it comes to Helen's turn the author introduces  
six of his best lines —

“With that she started, and began a fresh  
Renting her garments, throwing forth her breasts,  
She profered violence to his tender flesh,  
But feareful hands denide such bolde requests  
What violent hand doth touch, and yet not wither,  
The throne where all the Graces sit together ?”

We know of only three perfect copies of this production, throughout which the author labours to introduce scriptural and classical illustrations. He was evidently not a scholar, though he might wish to be thought one

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LANE, JOHN — Tom Tel-troths Message, and his Pens Complaint. A worke not unpleasant to be read, nor unprofitable to be followed. Written by Io La Gent. *Nullum in correcto crimine crimen erit* — London Imprinted for R Howell, and are to be sold at his shop, neere the great North doore of Paules, at the signe of the white horse. 1600 4to

We never saw any other copy of this remarkable poem, and doubt if any other exists. It is therefore the more to be lamented that it is imperfect, and we are unable to state of how many leaves it properly consists: we apprehend that a stanza or two only are wanting at the end, and that it is perfect at the beginning, although the page containing the dedication, “to the worshipfull Master George Dowse, Gentleman,” is numbered 5. The signature on it is A 3, the title-page must have been A 2, and a blank leaf before it, as was not unfrequently the case, A.

The dedication is subscribed Io La and in catalogues that mention the work, it is attributed to John Lane, but those initials may of course apply to any other name beginning with them. The author says that “Tom Tel-troth's Message” is the “first frutes of my barren braine,” which seems to make it unlikely that it was by a person whom Phillips, in his *Theatrum Poetarum*, 1675, calls “a fine old Queen Elizabeth's gentleman,” who was “living within his remembrance.” neither does Phillips enumerate “Tom Tell-troth's Message.”

among Lane's performances; but, on the other hand, he omits "Triton's Trumpet," undoubtedly by Lane, and dated 1620, in which the death of Spenser in 1599 is mentioned, with all the particulars of his sufferings and poverty, and the vain wish of the Earl of Essex to relieve them. ("Life of Spenser," edit. 1862, p. cl.)

At the back of the dedication are eight lines in couplets "to the gentlemen Readers," entreating their "courtesy." "Tom Tel-troth's Message" commences on sign. A 4, that page containing only two six-line stanzas, while all the other extant pages have each three stanzas. The purpose of the whole piece is the description and reproof of vice in all shapes, with a special personification of the seven deadly sins; but we do not arrive at this portion, until after rather a long preliminary discourse on various branches of knowledge, in which the writer thus breaks out:—

"O princely Poetrie, true Prophetesse,  
Perfections patterne, Matrone of the Muses,  
I weepe to thinke how rude men doe oppresse,  
And wrong thine Art with their absurd abuses!  
They are but drosse, thine Art it is divine,  
Cast not therefore thy pearles to such swine"

Here, unless we read "pearles" as a dissyllable—*pearlés*—the measure is defective, and Lane seems not to have possessed a very correct ear. He falls into the vulgar error of supposing that the Ass of Apuleius was literally "bedawbed with gold," and in other respects his classical information was not always accurate; while, instead of observing the ancient quantities in names, he alters them to suit his verse: however, better scholars than Lane did the same. His characters and descriptions of the seven deadly sins are minute and curious, rather than bold and figurative, and will not bear a moment's comparison with the grand and striking personifications of the same vices in Spenser. Of Wrath he says in one place:—

"Wrath is the cause that men in Smith-field meete  
(Which may be called smite-field properly):  
Wrath is the cause that maketh every streete  
A shambles, and a bloodie butcherie;  
Where roysting ruffins quarrell for their drabs,  
And for slight causes one the other stabs."

He too often, as above, ends his stanzas with a feeble and inexpressive line, when it ought to close with strength and effect, winding up the author's full meaning with force and vigour. When writing of Avarice he says, with more than usual spirit and energy:—



"From whence comes gold but from the earth below ?  
 Whereof, if not of earth, are all men made ?  
 Like will to like, and like with like will grow ,  
 Growing they flourish, flourishing they fade  
 But where are gold and men ? in hell wher's hell ?  
 On earth, where gold and men with gold do dwell "

He makes the following mention of subjects especially treated by Shakespeare, when censuring "Lecherie" and its consequences —

"When chast Adonis came to mans estate,  
 Venus straight courted him with many a wile  
 Lucrece once seene, straight Tarquin laid a bate  
 With foule incest hei bodie to defile  
 Thus men by women, women wrongde by men,  
 Give matter still unto my plantife pen "

Here he seems to use "incest" for adultery, only because the latter did not suit his measure. He is extremely fond of the epithet "plantife," as applied to his pen, but he never means more by it than as touching matter of complaint and reproof, and not of grief and lamentation. Near the close Lane has a remarkable allusion to the Globe Theatre, on the Bankside, to the ladies by whom it was frequented, and to the manner in which they concealed their features —

"Then light-taylde huswives, which like Syrens sing,  
 And like to Circes with their drugs enchant,  
 Would not unto the Banke-sides round-house fling,  
 In open sight themselves to show and vaunt  
 Then, then, I say, they would not masked goe,  
 Though unseene, to see those they faine would know "

The Globe was a "round house" as compared with the Fortune Theatre, then building, which was square. Supposing only one leaf lost, this tract, when perfect, would consist of twenty-three leaves

LANGHAM, ROBERT — A Letter Whearin part of the entertainment untoo the Queenz Majesty at Killingwoorth Castl, in Warwik Sheer in this Soomerz Progress 1575. is signified from a freend officer attendant in the Coourt, unto hiz freend a Citizen, and Merchaunt of London

*De Regina nostra illustrissima*

Dum laniata ruat vicina ab Regina tumultu  
 Læta suos inter genibus ILLA diebus,  
 (Gratia Djs) frutur Rûpantur & illa Codro.

B L 8vo. 44 leaves.

This tract is without the name of either printer or publisher. The author at the conclusion calls himself "Mercer, Merchantaventurer, and Clark of the Council chamber door, and also keeper of the same," and he addresses his letter "untoo my good freend Master Humfrey Martin, Mercer." There are two copies in the Bodleian Library which are stated to be distinct impressions, but the present accords exactly with one in the possession of the late Mr. Heber.

The name of the author has usually been spelt Laneham, and perhaps correctly, but he himself gives it Langham on sign. F iii, and it is to be wondered that no person who has spoken of his biography has adverted to the similarity of his name to that of John Laneham or Langham the celebrated actor (see p. 378.) It is quite certain that they were both in the service of the Earl of Leicester: Robert Langham was Clerk of the Council-door at Kenilworth in 1575, and John Langham was one of the Earl of Leicester's players, for whom, with others, that nobleman had procured a license from Queen Elizabeth in 1574. Robert Langham seems to have been quite as much a comedian upon paper as John Langham was upon the stage, and writes in the most spruce and affected style, full of conceit and self-complacency. We gather from his own statement that he had been abroad, and that he was skilful in foreign languages, for "my French, my Spanish, my Dutch, and my Latin" receive from himself abundant commendation, and he certainly was scarcely less vain of his English. He was, also, if we are to believe his own evidence, a skilful musician: "When (says he, on sign. F iii) I see company according, then can I be az lyvely to: sumtyme I foote it with daunsing: noow with my Gittern, and els with my Cittern; then at my Vergynalz. Ye know, nothing cums amisse to mee: then carroll I up a song withall, that by and by they com flocking about me, lyke beez to hunny." His spelling is not less affected than the rest, for it is unlike any orthography used at that, or at any other period.

At the same time it is not to be disputed that he had talents, and he certainly has given a very lively, entertaining, and probably accurate description of the amusements prepared by the Earl of Leicester for Queen Elizabeth in 1575. George Gascoigne was employed in the preparation of pageants and shows on the same occasion, and in his "Works," 4to. 1587, he has left behind him a particular account of his own contributions, and of those of other poets. Gascoigne was the "Savage Man or Hombre Salvagio," (for Langham must introduce his Spanish when he can) "with an oken plant pluct

up by the roots in híz hande," who addressed the Queen as she came from hunting

The most entertaining and curious part of Langham's Letter relates to the representation of the Hock Tuesday Show (or the expulsion of the Danes) by the Coventry men led by Captain Cox, of whom and of whose library we have the following interesting account —

"But aware ! keep bak, make room noow ! heer they cum And fyrst captin Cox, an od man I promiz yoo by profession a Mason, and that right skilfull, very cunning in fens, and handy as Gawin, for híz tonswoird hangs at his tabl eend great oversight hath he in matteis of storie For as for king Arthurz booke, Huo of Buideaus, the ffour suns of Aymon, Bevys of Hampton, the squyre of lo degree, the knight of coutesy and the Lady Faguell, Frederik of Gene, Syr Eglamoor, Sir Tryamoor, Syr Lamwell, Syr Isenbras, Syr Gawyn, Olyver of the Castl, Lucres and Eurnalus, Vngils life, the castl of Ladiez, the wido Edyth, the King and the Tanner, Frier Rous, Howleglas, Gaigantua, Robinhood, Adambel Clm of the clough and Willia of cloudeley, the Chuil and the Burd, the seaven wise Masters, the wife lapt in a Morels skin, the sak full of nuez, the Seargeant that became a Fryar, Skogan, Collyn Cloout, the Fryar & the boy, Elynor Rummig and the Nutbrooun maid, with many moe then I rehearz heere, I beleeeve hee have them all at híz fingers endz

"Then in Philosophy both moiall and naturall, I think he be az naturally overseen beside poetrie and Astonomie, and oother hid sciencez, as I may guesse by the omberty of híz books, whearof part az I remember the Shepherds kalendar, the Ship of Foolz, Daniels dreamz, the booke of Fortune, *Stans puer ad mensam*, the hy wey to the Spithouse, Julian of Bramfords testament, the castle of Love, the booget of Demaunds, the hundred Mery talez, the booke of Riddels, the Seaven soroz of women, the proud wives Pater noster, the Chapman of the peniworth of Wit Beside his auncent playz, Yooth and chartee, Hlkskorner, Nuguze, Impacient poverty, and heerwith doctor Boords bievary of health What should I rehearz heer what a bunch of Ballets and songs all auncent Az Broom broom on hill, So wo iz me begon, troly lo, Over a whinny Meg, Hey ding a ding, Bony lass upon a green, My bony on gave me a bek, By a bank az I lay, and a hundred more he hath far wrapt up in Parchment and bound with a whipcord"

Langham was, therefore, himself "naturally overseen," as he expresses it, in such now curious, and then entertaining literature Some of the poems, tracts, and ballads which he enumerates have been lost, others, and the greater number, have been handed down to our day in various shapes, chiefly in print, and some in manuscript

But the "Hock Tuesday Show" was not the only dramatic entertainment offered to the Queen on this occasion, because Langham distinctly speaks of a regular play "of a very good theam, but so set forth by the Actocourz wel handling, that pleasure and mirth made it seeme very short, though it lasted too good ourz and more" This play, we may be sure, was performed by James Burbadge (father of the famous Richard Burbadge), John Langham (probably nearly related to the writer of the letter before us) and their fellows, the recognized company retained by the Earl of Leicester, for whom he had procured

the royal license already mentioned. If Shakespeare, then only in his eleventh year, were at Kenilworth on this occasion, as some have pleasantly speculated, this was, no doubt, the earliest play he could have seen. However, we are destitute of a particle of anything deserving the name of evidence upon the point.

There are several scraps of not ill-translated Latin verse in the course of the letter, the best of which certainly is the following from Ovid:—

*“ Si quoties peccant homines sua fulmina mittat  
Jupiter, eaque tempore inermis erit ;”*

which is thus rendered truly and easily:—

“ If Jove should shoot his thunderbolts as oft as men offend,  
Assure you, his artillery would soon be at an end.”

We may give nearly the same degree of praise to a rendering by Langham from Martial:—

*“ Extra fortunam est quicquid donatur amicis,  
Quas dederis solas semper habebis opes ;”*

which he puts thus:—

“ Out of all hazered dost thou set that to thy freends thoo gyvest :  
A surer trezure canst thoo not have ever whyle thoo lyvest.”

In both cases we must make allowance for the spelling, which is as uncouth as unprecedented: Ritson, about half a century ago, endeavoured to revive something not very unlike it. It appears nowhere more ridiculous than in the following, which closes Langham's letter to his fellow-mercier:—

“ Well, onez again fare ye hartely well. From the Coourt. At the Citee of Worcester, the xx of August. 1575.

“ Yor countreeman, companion, and freend assuredly: Mercier, Merchaunt-venturer, and Clark of the Councel chamber door, and also keeper of the same. *Et Prencipe negro.* Per me R. L. Gent. Mercer.

“ DE MAIESTATE REGIA BENIGNO.

*Cedant arma togæ, concedat laurea lingua,  
Jactanter Cæcero, ad iustius illud habe :  
Cedāt arma togæ, vigil et toga cedut honori  
Omnia concedant Imperioq. suo.*

DEO OPT. MAX. GRATIÆ.”

LAUGHTER.—Laugh and lie downe: or The worldes Folly.—

Printed at London for Jeffrey Chorlton, and are to be sold at his shop, at the great North dore of saint Paules. 1605. 4to. B. L.

A tract of which we never saw more than the single copy in our hands, but one other is extant. It is a strange jumble, with some good matter in it, and all through is an attempted allegory of the Fort of Folly and the persons who inhabited it. How the writer obtained admission, excepting on the score of his own personal claims, is not explained, but, at the end, the whole turns out to have been a dream, there we read —“Was ever man so troubled in his sleepe? Wel, I was exceeding glad when I was awake, I was so well and safely delivered of that Purgatory.” The Purgatory is that of Wit, in which the author meets with persons of various distinctions and degrees. After all, the title is the best part of the book, for there is not in it much to excite laughter, though something to produce thought, and to lead us to believe, that the writer could have done better, if he had taken more pains, and had troubled himself a little in the construction and development of his allegory. Many of the persons he describes as resident in the Purgatory of Wit (a large apartment in the Fort of Folly) are too much alike, both in appearance and qualities, though a few of the characters are not ill drawn. For instance, we have this description of a fop who comes to learn patience, —

“The next was a nimble witted and glib-tong’d fellow, who, having in his youth spent his wits in the Arte of love, was now become the jest of wit, for his looks weere so demure, his words so in print, his graces so in order, and his conceits so in tune, that he was—yea, wits, so was he, and that he was such a gentleman for a Jester, that the Lady Folly could never be better fitted for her entertainment of all straungers. The picktooth in the mouth, the flower in the eare, the brush upon the beard, the kisse of the hand, the stoupe of the head, the leere of the eye, and what not that was uncedefull, but he had so perfecte at his fingers endes, that every she was my faine Ladye, and scarce a Knight but was Noble Sir. the tobacco pipe was at hand, when Trinidado was not forgotten, and then a tale of a roasted horse to make an asse laugh for lacke of witte. why, all thinges so well agreeed together, that at this square table of people, or table of square people, this man (made by rule) could not be spared for a great somme.”

Other descriptions are not so minute and detailed, and one position of a character now and then contradicts another, as if the author had written *currente calamo*, and had never looked back to correct and modify. Nearly all the personages introduced either sing, or mention some popular ballad of the time, although none of them give more than the title and the tune. They are well worth enumerating, and we quote them in the order in which they occur —

- 1 A ballad of Bransicknes, to the tune of *O man in desperation*
- 2 O, the winde and the weather and the raine! (To no tune)
- 3 Whilom I was, to the tune of *Tom Tinker*
- 4 Oken leaves began to wither, to the tune of *Heavilie, heavilie*

5. The ballad of the blinde Beggar; to the tune of *Heigh, ho.*
6. When I was faire and young; to the tune of *Fortune.*
7. The Lamentation of a Sinner; to the tune of *Welladaye.*
8. All a greene Willow: to the famous tune of *Dingdong.*
9. The ballad of the Breeches; to the tune of *Never more.*
10. A ballad of the Tinker's Wife that beate her husband, (To no tune).
11. Come live with me and be my Love; to the tune of *Adew my Deare.*
12. Fortune hath stolne away my Love; to the tune of *Greene Sleeves.*
13. The fine Foole; to the tune of *Tarlton.* [Here the singer "pulled a paper out of his pocket, wherein was written both the dittye and the note."]
14. A dittye to the tune of *Lady, Lady, my faire Lady.*
15. A Song of the Three merry Men.

Several of these fifteen ballads and tunes, importantly illustrate Shakespeare: for instance the fourth shows, that those who in "Much ado about Nothing," A. v. sc. 4, have printed "heavenly heavenly," as the burden of the song, have unquestionably been in error: it was to the then well known tune of *Heavily, heavily.* In "Othello," A. iv. sc. 3, Desdemona's ballad, "All the green willow," was most probably written to the then "famous tune of *Ding dong,*" whatever it may have been. "Come live with me and be my Love," is Marlowe's poem, given incompletely in Shakespeare's "Passionate Pilgrim," and here we find that it was originally sung to the tune of "Adieu, my dear." The tune of "Lady, lady, my faire Lady" reminds us of Mercutio's ridicule of the Nurse in "Romeo and Juliet," in which he sings the burden of the old popular ballad originally written by Elderton, and printed by Lant in 1559. The last tune mentioned of "Three merry Men," is one of the many sets of words to the old Catch "Three merry Men be we," sung by Sir Toby in "Twelfth Night," A. ii. sc. 3.

We ought to mention, in reference to this very rare tract, that the title-page is followed by a brief address "To the Reader," and that by a dedication "To his most loved, loving, and welbeloved, no matter whom," signed C. T. They contain no information. We know not how to appropriate the initials, but in 1569 (probably before the author of "Laugh and lie downe" was borne) C. T. professed to have translated from the Italian the romance of "Nastagio and Traversari:" see *post* under "Nastagio."

LAVENDER, THEOPHILUS — The Travels of certaine Englishmen into Africa, Asia, Troy, Bythmia, Thracia, and to the Blacke Sea. And into Syria, Cilicia, Pisdia, Mesopotamia, Damascus, Canaan, Gahle, Samaria, Judea, Palestina, Jerusalem, Jericho, and to the Red Sea and to sundry other places — Begunne in the yeare of Jubile 1600, and by some of them finished this yeere 1608 The others not yet returned — Very profitable for the helpe of Travellers, &c — London, Printed by Th Haveland, for W Aspley, and are to bee sold at his shop in Paules Church-yard at the signe of the Parrot 1609 4to 85 *leaves*.

This is the first edition of a very rare book of travels undertaken by five Englishmen, viz Wilham Biddulph, "Preacher of the Company of English Merchants resident in Aleppo, Master Jeffrey Kirbie, Merchant, Master Edward Abbot, Merchant, Master John Elkin, gentleman, and Jasper Tyon, jeweller" The second edition was printed in 1612 The work consists mainly of letters written by the various parties, particularly by W Biddulph, to his friends and relations in England, from Constantinople, Aleppo, and Jerusalem, and Theophilus Lavender, who edits them, states that he found them in the study of Mr Bazahel Biddulph, "a learned and religious gentleman," after his death, the writers of them being still alive, and several of them still abroad Lavender (who had been Biddulph's pupil) confesses that he had taken some liberties with the originals, but maintains that, in the whole matter and substance, they are what the writers had transmitted All the scraps of Latin poetry, and they are many, are turned into English verse, but whether by Lavender does not appear

In the "Contents" are mentioned Timberlake's Travels, (there called Tymberley) as having been printed without the author's consent how popular they were may be judged from the fact, that, having been first published in 1603, they were reprinted in 1608, 1616, 1620, &c

The details and descriptions in the Letters of W Biddulph are many of them singular and interesting, and at the end of the volume the names of his companions are added to his own to verify the statements the printed date of the last letter is "From Jerusalem, Anno Dom 1601, April 7," but that is clearly an error for 1607, and by a

pen, apparently at the time the book was issued, 1601 is converted into 1607, in the copy we have used.

On p. 39, we come to a paragraph which is biographically interesting, showing that Fines Morison, in the course of his travels, had been in Asia Minor, and that there he had buried his brother Henry, of whom we do not recollect to have heard on any other authority.

"About eight miles from Scanderone we came to a town called Bylan, where there lieth buried an English Gentleman, named Henry Morison, who died there comming downe from Aleppo in companie with his brother master Phines Morison, who left his Armes in that countrie, with these verses under written :—

"To thee, deare Henry Morison,  
Thy brother Phines, here left alone,  
Hath left this fading memorie,  
For monuments and all must die."

There is no date to this letter, nor indeed to any but the last, which, as we stated, is misprinted 1601, (i. e. 1607) April 7. Lavender, who affects something of the scholar, fills the last page with his own Latin and English verses "to the Reader."

Various matters seem to have been mixed up with the narrative for the sake of variety and diversion. one of these is a hymn against the Jesuits, another the story (which subsequently found its way into several jest-books) of the Captain of a ship who, when in danger, promised the Virgin a wax taper as big as the mast of his ship, but forgot it when he arrived safely in port, trusting that "the Queen of Heaven" would forget it too. Another tale is of a sailor, who had never prayed before, and promised never to pray again, who put up his solitary petition for preservation in a storm, and hoped that it would be effectual, on the ground that he had hitherto given the Almighty so little trouble.

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LAWRENCE, LEONARD.—A Small Treatise betwixt Arnalto and Lucenda entituled The Evill-intreated Lover or the Melancholy Knight. Originally written in the Greeke Tongue, by an unknown Author. &c. and now turned into English Verse by L. L. a well-wisher to the Muses &c.—London Printed by J. Okes for H. Mosley, &c. 1639. 4to. 64 *leaves*.

This appears to have been the author's first and last work, and, con-



sidering how he has executed his self-imposed task, it is hardly to be regretted that no other publication by him is known

He signs the dedication to his Uncle, Adam Lawrence, at length, and makes the hackneyed excuse of "the importunity of friends" for publishing what he had written. He tells us that the original work had been translated into Spanish, French, and Italian, but he does not add that Holyband had published it many years before in English. Most likely Leonard Lawrence did not resort to the Greek as his original, and his verse bears marks of French extraction. We may presume from two lines by N. P., in a poem in praise of the translation, that Lawrence was in trade,

"But 's strange, me thinkes, that one who daily uses  
To trade and trafficke thus should court the Muses"

Preliminary pieces of the same description were also furnished by J. Lawrence, W. M., R. Knowles, T. A., and R. M. The last introductory poem is by Leonard Lawrence himself, and is addressed "to all ingenious Poets, who he hopes will cherish these his infant verses, as being the first that he ever writ." He there takes occasion to remind them that

"Spencer, though dead, surviveth by his rimes,  
Johnson and others, needlesse to rehearse,  
Are eternized by their famous verse,"

and he seems to expect similar immortality. In the course of his translation he every now and then pauses in his story, in order to speak in his own person, and the subsequent lines are taken from a division headed "Translator to the Ladies"

"And pardon, Ladies, if my Muse affords  
No pleasing straines, or if my ill plac'd words  
Expresse no sweetnesse, or my halting verse  
Doe not runne currant, for I ne're conveist  
With the nine Muses never did I clime  
Parnassus top my wits for to sublime  
Helicons sweet water I did never taste,  
But if I drank't, it was upon the waste  
Ambrosia, Nectar never did I touch  
Then of my rudenesse censure not too much  
But stay, my Muse, if you this course doe keepe  
You'll run astray, and I be forc't to secke  
Anew my subject"

This is an abundant specimen of such a versifier, who, with all his pretended diffidence, writes with an air of great self-satisfaction. In the outset he had told "the noble minded Reader," that he printed partly to contradict a false report,

---

"that I  
Could steale whole verses, but not versifie."

It is probable that people continued much of the same opinion notwithstanding.

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LEIGH, VALENTINE.—Deathes Generall proclamation. Also five preceptes of vertuous and honest lyfe. MDLXI. 8vo. 24 *leaves*.

All that has hitherto been learnt regarding this small production has been acquired from Maunsell's Catalogue of 1595: we have recently found a single copy of which the following is the colophon:

"Imprinted at London by Henrie Sutton dwelling in Pater noster row at the signe of the blacke Boy. The 8 day of January, Anno MDLXI."

Some introductory matter is signed V. L., or Valentine Leigh as he spells his name at length elsewhere; who, (if it were the same man) in 1577, published a work called "The Science of Surveying of Lands." The three sheets before us are of so entirely different a character, that we almost doubt if there were not two authors of the same names. On the title-page is a wood-cut of Death talking with a King, and on the last leaf another wood-cut of two Skeletons, one playing upon a rebeck, and the other upon a pipe and tabor. The Proclamation has this elaborate heading:

"A Generall Proclamation fet forth by the invincible, famous, renowned and most mighty conquerour, Deathes hygh Majestie, Emperour of the wyde worlde terrestriall, and supreme Lorde over eche creature breathyng lyfe, directed to all people, nacions, kinredes and tongues (from the moste to the least) inhabityng by lande or by sea, withyn and through the greate compasse of the whole earthe."

It first sets forth the irresistible power of Death, and then the obligations of mankind to him for his frequent forbearance: none are exempted but Enoch and Elyas.

"Hercules for all his myghte, nor Sampson for all his strength, could make agaynst us no resistence. Hector the woorthy, Crcsus the ryche, Cyrus the politike, Annibal the laborous, nor ambitious Alexander the great, whom the whole earthe could not satisfie, were unable by anye meanes to avoyde from our dint. Sara the sobre, Lucrece the chaste, Penelope the vertuous, Helene the bewtifull, nor pleasaunte Lais could move, perswade, or entice our severitie to spare them any one howre longer then we had determined."

We might suppose that Leigh was a lawyer, from the multiplicity of words he employs to say the same thing:

"No wall, no tower, no bullwarke, no dyche, no doore, no locke, no force or

fortresse, no dungeon, deapth or defence can keepe us out, but our majestyc wyll use our nestymable power over all men in every place ”

Farther on he observes,

“ Who seeth not the proude man, so despising al men, as though he shuld shortly be exalted into the thurd heaven, where we in a moment overthrowe his great glory, sende hym to Lucyfer, his greate graund master, in the depth of the helles ? Who noteth not the lecherous and glutton, so pamperynge his bealye, and seekyng to satisfye his lustes, as though he wer a cormorant insatiable, where we many tymes sende hym sodaynly on message to our brother Pluto, to suffre woorthly with hym moste terrible paynes ”

The “ fyve preceptes of pure and honest lyfe ” are such moral lessons of piety and duty as might be expected from the tenor of the rest of this unique publication, which, of course, is not mentioned by Ames, Herbert, or Dibdin

LEIGHTON, SIR WILLIAM —Vertue Triumphant, or a lively Description of the Foure Vertues Cardinall Dedicated to the Kings Majestie &c —At London, Printed by Melchisedech Bradwood, for Matthew Lownes. 1603 4to. 31 leaves

In the dedication of this poem, of two hundred and twenty-one six-line stanzas, to James I, Sir Wilham Leighton speaks of “ my duteous love to your famous and memorable Sister, my gracious Queene and Mistresse,” referring of course to the regal and not to the natural relationship between Elizabeth and her successor he subscribes it, “ Your Majesties humbly devoted servant of the honourable band of Pensioners,” and after two stanzas, which Sir William Leighton calls *Proæmum*, he thus adverts to the death of the late Queen —

“ Our memorable Phoenix now takes rest  
Her ashes doth a mightie Monarch raise,  
Whom best men love, and God himselfe hath blest,  
For all our good and his eternall praise  
Chosen by him on highest throne to sit,  
For Wisdome, Temperance, Justice, Power and Wit

“ Our cleerest skies, with daike clouds over-cast,  
In splendent brightnesse shew their wonted hue,  
Our doubts of death are turn’d to life at last,  
All wounds are cur’d and we reviv’d anew  
Twixt present hope, joy past and former feare,  
We scarce know what we are, or late we were

“Elzaes losse made wet the driest eies,  
 And spred sad sorow through our state and land ;  
 But present blisse shone from the glorious skies,  
 For mightie Jove stretcht forth his holy hand  
 In one sad morne by death our hearts were slaine,  
 Which at midmorow were reviv'd againe.”

The Poem is a treatise on the four Cardinal Virtues, written very prosaically in rhyme, evincing a good deal of out-of-the-way learning and common-place reflection: of the last the following is a not ill-worded specimen:—

“Mans life is like a warfare upon earth,  
 Whose time is spent with troubles, toile and cares;  
 Subject to all temptations from his birth,  
 In woe he lives, and dies at unawares.  
 The surest signe true fortitude to show  
 Is in this life all vice to overthrowe.”

This work was printed before the author had been knighted. His heroics preceded his honours.

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LEIGHTON, SIR WILLIAM.—The Teares or Lamentations of a sorrowfull Soule. Set foorth by Sir William Leighton Knight, one of his Majesties Honorable Band of Pensioners.—At London Printed by Ralph Blower. Anno Dom. 1613. 4to. 119 *leaves*.

The poems in this volume are entirely of a religious character, and they are dedicated to Prince Charles, to whom the author says, “When I had written these lamentations for my exercise and contentment, for which I had likewise made sundry notes and ayres, I was desiered by some of my best friends to publish my whole indeavours therein; and being very willing to give such men as delight in Musicke perfect contentment, some of the most excellent Musitions this age can afford have, in their love to me, composed (for the better grace of my poore labours) most full and melodious Musicke; which I purpose, with Gods assistance, to dedicate with all convenient expedition unto your Highnes.” The “Ayres and Songes” were accordingly published in the next year. At the ~~beginning~~ <sup>beginning</sup> of the title-page is an address “to the religious and devoute,” giving much the same information.

The copy of the poem at Bridgewater House has two peculiarities: one is, that following the dedication to Prince Charles, is a special printed epistle, “To the Right Honorable, Thomas Lord Ellesmere,

Lord Chauncellor of England " the other is, that it was corrected by the author, and as the measure of part of the poem on p 69, " A thanksgiving to God, with magnifying of his holy name upon all instruments," did not please the author, he has added words in the margin to make every other line two syllables longer, perhaps the better to suit an air belonging to it, thus —

" With drumes and fife and shrillest shalmes,  
     [Lakewise] with gitttron and bandoie,  
 With the theorba sing you psalmes,  
 And cornets [musicke] evermore "

The words in brackets are in the author's MS He also gave Lord Ellesmere the important information that the "Jo Layfeilde," who wrote six commendatory lines before the work, was a "Doctor of Divinity "

After the epistle to the Lord Chancellor, which must have been printed solely for this copy of the work, come two addresses "to the Reader," one in prose, the other in verse, and the laudatory poems are by Ed Cooke, Antony Dyat, Jo Layfeilde, Ar Hopton, Luke Jones, and John Lepton The last informs us that this was the second time Sir W Leighton had appeared "in public print" The author introduces his main poem by "a Farewell to the World" of four pages, some of the lines of which are not ill-written of the world he says —

" To help, to hurt, to lend, to gaine, to pray,  
 And to blaspheme, to pardon, not forgive,  
 To seeme and not to be, nor do as say,  
 One way professe, an other way to live,  
 To cull and kill, to kisse and to betray,  
 Thou hang'st our harpes of joy upon thy willowes,  
 First mak'st us sinne, and first do'st us bewray  
 Thou calm'st our sea, then drown'st us with the billowes "

LEVER, CHRISTOPHER —A Crucifixe or a Meditation vpon Repentance and The holie Passion. Written by Christopher Lever *Nocet indulgentia nobis* —At London Printed by V S for John Budge, and are to be sold at his shop at the great south doore of Paules. 1607 4to

A tedious but well meant, and not ill-worded treatise upon Grace and Repentance, as well as upon the sufferings and crucifixion of our

Lord : it is in the old English seven-line stanza, by a pious writer who, in the same year, published "Queene Elizabeth's Teares," on her pains and patience under the persecution of her enemies before she came to the throne. The poem is dedicated to Bancroft, and followed by a page of prose "to the Reader:" neither afford the slightest information, excepting that the author proposed in this way to repay his obligations to the Archbishop. Almost at the outset we meet with a misprint, although elsewhere Lever seems to have taken more than usual pains to avoid errors of the kind:—

"O you that gull the poys'ned cup of pleasure,"

ought of course to run "O you that *gust*," &c., or the whole stanza is nonsense : in it Lever uses a Shakespearean epithet, where he talks of the "glassie lives" of mankind, in the same way that our great dramatist had spoken of man's "glassy essence." No inconsiderable part of the poem is the imaginary trial of a sinner, of which we quote the introduction:—

"Suppose thy selfe arraigned at the barre,  
Laden with fetters of thine owne offence.  
Thy crying sinnes thy aduerse Lawyers are;  
The Diuell doth his action here commence,  
And for his witness hath thy conscience.  
Suppose this Court-house in thy soule to be,  
Thy selfe to pleade, thy selfe to answer thee."

Lever was no lawyer, or he would have known that arraignment could be no part of a supposed action at law commenced by the Devil. The whole trial is conducted in a wearisome manner; and, indeed, from first to last the affair, including the Crucifixion and its typical application, is long-drawn out and unimpressive. It seems evident that the author, after making his first sketch, added many parts to fill up imaginary vacancies, and he could never have had many readers.

LIMNING.—A very proper treatise, wherein is briefly sett forth the arte of Limning, which teacheth the order in drawing and tracing of letters, vinets, flowers, armes and Imagery &c.—Imprinted at London in Fletestrete within temple Barre at the signe of the Hande and starre by Richard Totill. An. 1581. *Cum Privilegio*. B. L. 4to. 12 leaves.

This edition is not mentioned by Ames, Herbert, nor Dibdin, who only describe those of 1573 and 1588. At the end is a list of the names of colours, and a table the text concludes thus "Finished Anno Domini 1573"

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LITHGOW, WILLIAM — A most delectable and true Discourse of an admired and painefull Peregrination from Scotland to the most famous Kingdomes in Europe Asia and Africa &c Newly imprinted and exactly enlarged by the Author William Lithgow, with certaine rare relations of his second and third Travels *Caelum non Animum* — London Printed by Nicholas Okes &c. 1623 4to 107 leaves

There is nothing so remarkable about this exemplar of Lithgow's Travels as its conclusion. It is dated "From my Chamber in the Charterhouse the 13th January 1623," but, by the following autograph lines, addressed no doubt to the then Earl of Bridgewater, and preserved in his copy, it is evident that, when Lithgow wrote them, he had lost his asylum in the Charterhouse, and had been thrown into prison, in consequence of having printed in his book what was offensive to the Spanish Ambassador —

"The Charterhouse is lost, the more's my grief,  
And I crosse pris'ner clapt in bondage strong,  
Where I a long yeare lay, voyd of releef,  
This book the cause, the Spanyard and their wrong,  
Whose former tortures, nor theire bloody rack  
Can not suffice, but still they seek my wrack  
*Vixit post funera Vertus*"

This copy was therefore presented to the Earl of Bridgewater at least a year after it came out. The "tortures" to which Lithgow alludes he suffered at Malaga, and in this volume, p 195, he gives some account of them. From p 199, it appears that Gondomar, at the instance of King James, promised Lithgow, in June, 1621, that his papers, &c should be restored to him, and just compensation made for his sufferings, but the Ambassador deferred it from time to time. Lithgow then relates that a little before the departure of Gondomar, "in the Chamber of Presence (before the Emperour's Ambassadors, and divers Gentlemen his Majesties servants) he rashly adventured the credit of regall honour in a single combat against me, a private, lame and injured man where indeed he valiantly obtained both the vic-

tory and the fame: Victor he was because of my commitment, for I lay nine weekes in carcerat (for his offence) in the Marshalsea at Southwarke."

Some of Lithgow's biographers [See CHALMERS' Biogr. Dict. XX. 326], say that he was imprisoned "nine months" on this occasion. As Lithgow here mentions the termination of that confinement, it is clear that the autograph inscription on the last page of this volume refers to a second and longer imprisonment. This forms a new point in his varied history, which we are glad to hear is about to be illustrated by a highly competent authority in Scotland.

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LODGE, THOMAS.—A most pleasunt Historie of Glaucus and Scilla. With many excellent Poems, and delectable Sonnets.—Imprinted at London. 1610. 4to. B. L. 24 leaves.

This edition, with the title-page of 1610, is even more rare than the original impression; but the fact is that in 1610 all that was done was to give the work a new fore-front, leaving the text exactly as it stood in 1589, when it first came out. It was not reprinted, for in all other respects the impressions are identical—the same errors, the same faulty letters, and the same peculiarities of type. It is pretty clear that the copies dated 1589 did not sell, and that they subsequently came into the hands of a bookseller, who merely had a new title-page thrown off, and did not choose even to put his own name at the bottom of it. Considering the variety and excellence of the contents, and recollecting that "By Thomas Lodge of Lincolnes Inne, Gentleman," was placed upon the original title-page, as well as subscribed to the dedication, we cannot but wonder that it did not meet with a sale sufficient to exhaust the impression of 1589. Lodge never mentioned it in any of his many subsequent and popular works, nor was it ever noticed by his contemporaries; and we feel convinced that some peculiarity attended its publication in the first instance, and its re-appearance in 1610, which we are unable to explain. Before we proceed farther we will give the long explanatory title-page, as it stood in 1589:—

"Scillaes Metamorphosis: Enterlaced with the unfortunate love of Glaucus. Whereunto is annexed the delectable discourse of the discontented Satyre with sundrie other most absolute Poems and Sonnets. Contayning the detestable Tyrannie of Disdaine, and comicall Triumph of Constancio. Verie fit for young Courtiers to peruse, and coy Dames to remember. By Thomas Lodge



of Lincolnes Inne, Gentleman *O vita, misero longa, felix brevis* — Imprinted at London by Richard Jhones, and are to be sold at his shop neere Holburne bridge, at the signe of the Rose and Crowne 1589 ” 4to

Richard Jones, the Stationer, seems to have been a rare hand at an attractive descriptive title-page, and we are persuaded that Lodge had nothing to do with the insertion of such words as “delectable discourse” and “most absolute poems and sonnets” One point, however, seems probable—that the “puff” did not answer its purpose, and that, at the end of more than twenty years, so many copies remained on hand as to make a re-issue of them advisable

We look in vain through the eight and forty pages for some explanation of this circumstance, unless it be to be found in the dedication to “Master Rafe Crane, and the rest of his most entire well willers, the Gentlemen of the Innes of Court and Chauncerie,” where Lodge speaks ambiguously of the mode in which his manuscript had escaped from his hands to the press there he calls what the title-page announces as “*absolute Poems*,” “*imperfitt poems*,” and refers to “the base necessity of an extravagant mate,” as having caused them to be made public by “a needie pirate” This is not saying much for Jones, the publisher, and we know from Nicholas Breton (see p 83) that he was not a very fair-dealing tradesman

As far as we are aware, this was the third time Lodge had appeared in print He was of a creditable family, but after quitting Oxford he seems to have fallen into irregular courses, and to have been driven to great extremity he joined a company of players and both wrote for, and acted with them When Gosson, in 1579, published his “*School of Abuse*,” against the stage and its adherents, Lodge replied in a tract (only two copies of it are known, and those without title-pages) which was reprinted by the Shakesp Soc in 1853 Gosson answered him in his “*Plays confuted in five Actions*,” (see p 320) and Lodge rejoined in his “*Alarum against Usurers*,” 1584, and thus the matter rested as regarded these antagonists Lodge’s next work (as far as we can judge from dates) was that before us in 1589, and during the whole period from about 1578 to 1598, he seems to have subsisted by his pen, or by the theatres In that interval he went a voyage with Clarke and Cavendish, and subsequently became a student of Lincoln’s Inn, but he never was called to the bar, and he finally took to the profession of medicine, in which he had considerable success

We are not about to review his “*Glaucus and Scilla*,” because it was reprinted about thirty years ago we only wish here to warn our

readers against reposing confidence in the text there offered: on the very second page we have *lookes* substituted for "bookes," and on the next leaf but one *grame* is misprinted for "greene," &c. The faults begin at the very beginning, for in the dedication *usque ad pascam* is put instead of *usque ad nauseam*, and "*mudie* pirate" instead of "needie pirate." The editor, as was not unfrequently the case, left too much to the printer, and the printer misread the, perhaps careless, transcript with which he was furnished.

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LODGE, THOMAS.—*Rosalynde. Euphues golden legacie*: found after his death in his Cell at Silexedra. Bequeathed to Philautus sonnes noursed up with their father in England. Fetcht from the Canaries. By T. L. Gent.—London, Imprinted by Thomas Orwin for T. G. and John Busbie. 1590. 4to. B. L.

We copy the title of the earliest edition of this well-known novel by Thomas Lodge, not so much because it was the foundation of Shakespeare's "*As you like it*," but because no bibliographer has yet furnished an account of any impression anterior to that of 1592, which was the second. Ritson (*Bibl. Poet.* 268) gives 1592 only, and Mr. Singer, in his reprint of Lodge's *Poems* in 1819, copies the title of that of 1592, and speaks of no other. In 1843 the writer reprinted it from the impression of 1592, not being able then to procure the earlier edition. (*Shakesp. Library*, Vol. I.) The variations in text between the impressions of 1590 and 1592 are only literal. At a later date the name of "*Rosalynde*" disappeared from the title-page, but it was continued in 1598. The edit. of 1592 was printed by Abel Jeffes, and that of 1598 "for N. Lyng and T. Gubbins."

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LODGE, THOMAS.—*Phillis: Honoured with Pastorall Sonnets, Elegies, and amorous delights. Where-unto is annexed, the tragicall-complaynt of Elstred. Jam Phæbus disjungit equos, jam Cinthia jungit*.—At London, Printed for John Busbie, and are to be sold at his shoppe, at the West doore of Paules. 1593. 4to.

Although this work has been mentioned by nearly all bibliographers and biographers, not one of them has produced a specimen from it, nor offered any such criticism as would enable readers to form a judgment of its merits. It is by Thomas Lodge, and is in some respects an imitation of Daniel's "Delia," which had come out in the year before, and was twice printed in 1592 (see p 170). Lodge's work had not the same degree of popularity, for it was never reprinted, although, in consequence of its excellence, quotations were made from it in poetical miscellanies of the time.

How little these authorities are to be trusted, as regards the ownership of the productions introduced, we have already illustrated from the volume before us, on p 72. In the edition of "England's Helicon," 1600, 4to sign G 3, we meet with a playful poem headed "To Phillis, the faire Sheeheardesse," which is there assigned to S E D, i e Sir Edward Dyer, when in fact it belongs to Lodge, and is included in his "Phyllis," 1593. Ellis also gives it to Sir Edward Dyer in his "Specimens" (II 186, 1811, as edited by Heber), and, in truth, it is the only piece there selected as a proof of Dyer's abilities. Two other poems were adopted in "The Phoenix Nest," 1593, "Muses now help me," and "Now I finde," &c, but they are properly ascribed to Lodge.

Lodge's name only appears at the end of the prose dedication to the Countess of Shrewsbury, and it is followed by a poem, headed "The Induction," which contains the subsequent elegant tribute to his two predecessors, Spenser and Daniel —

"Goe, weeping Truce-men, in your sighing weedes,  
Under a great Mecenas I have p[er]last you  
If so you come where learned Colin feedes  
His lovely flocke, packe thence, and quickly haste you  
You are but mistes before so bright a sunne,  
Who hath the palme for deepe invention wunne

"Kisse Delia's hand for her sweet Prophets sake,  
Whose, not affected but well couched, teares  
Have power, have worth a marble munde to shake,  
Whose fame no Iron-age or time out weares  
Then lay you downe in Phillis lappe and sleepe,  
Untill she weeping read, and reading weepe "

Here Spenser is addressed by his pastoral name of Colin, and Daniel alluded to by the title of his earliest poetical production. Lodge's chief merit is as a lyric poet: his heroics are generally heavy and dull, but many of his sonnets, eclogues and elegies are written with playfulness, grace, and vigour. The following is numbered "Sonnet

13," but it is anything but a sonnet as the term is now, and indeed was then, correctly understood. We ought to remark that we print the poem precisely as it stands in the original, but "guides," in the first line, is surely a misprint:—

"Love guides the roses of thy lippes,  
And flies about them like a bee :  
If I approach, he forward skippes,  
And if I kisse, he stingeth me.

"Love in thine eyes doth build his bower,  
And sleepes within their prettie shine ;  
And if I looke the boy will lower,  
And from their orbes shoote shaftes divine.

"Love workes thy heart within his fire,  
And in my teares doth firme the same,  
And if I tempt, it will retire,  
And of my plaintes doth make a game.

"Love, let me cull hir choysest flowers,  
And pittie me and calme hir eye :  
Make soft hir heart, dissolve hir lowers,  
Then will I praise thy dettie .  
But if thou do not, Love, Ile trulye serve hir  
In spight of thee, and by firme faith deserve hir."

Here, in the first line, we should be inclined to read *gives* or *gilds* for "guides." it is purely a lyrical effusion, and of no little grace ; but the following aims more at the regularity of the Italian sonnet, though without its rhyming complication, Lodge contenting himself with producing two quatrains and a sestiad :—

"Faire art thou, Phillis, I, so faire (sweet mayd)  
As nor the sunne nor I have seene more faire ;  
For in thy cheekes sweete roses are embayde,  
And gold, more pure then gold, doth gulde thy haire.  
Sweet Bees have hiv'd their hony on thy tongue,  
And Hebe spic't hur Necter with thy breath :  
About thy necke do all the graces thronge,  
And lay such baites as might entangle death.  
In such a breast what heart would not be thrall ?  
From such sweete armes who would not wish embraces ?  
At thy faire handes who wonders not at all,  
Wounder it selfe through ignorance embases !  
Yet. narthelesse, tho' wondrous giftes you call these,  
My faith is farre more wonderfull then all these."

When the Rev. A. Dyce, in 1833, published his "Specimens of English Sonnets," &c. he did not know of one that he could quote from Lodge : but if he had ever seen this Poet's "Phillis" he would have found many to answer his purpose. Ellis's ignorance of Lodge is remarkable indeed ; for he imputes to him (II. 289, edit. 1811) the play of "Promos and Cassandra," which was the well known work of George

Whetstone The last couplet of the preceding "sonnet" affords an instance of constrained double rhyme, often then carried to an absurd extreme, and by no writer more than by Lodge His fortieth sonnet not only proves his proneness to this defect, but gives a confirmation, if it were needed, of a change of text proposed in Shakespeare's "1 Henry IV" A v sc 3 We will first quote the sonnet, which is of a personal character, and then point out the misprint it contains

"Resembling none, and none so poore as I,  
Poore to the world, and poore in each esteeme,  
Whose first borne loves at first obscurd did die,  
And bred no fame but flame of bace misdeeme  
Under the ensigne of whose tyred pen  
Loves legions forth have maskt, by others masked,  
Thinke how I live, wronged by ill tonged men,  
Not maister of my selfe, to all things tasked  
Oh! thou that canst, and she that may doe all things,  
Support these languishing conceits that perish  
Lookè on their growth Perhaps these sillie small things  
May winne this worldly palme, so you doe cherrish  
Homer hath vowd, and I with him doe vowe thys,  
He will and shall revive, if you allowe thys "

Here such double rhymes as "all things" and "small things," "vow this" and "allow this," have rather a ludicrous than a pleasing effect We may easily suppose that the above was written when Lodge was in the lowest stage of poverty, pursued, as we know he was, by a tailor for a small sum, and driven to the stage, both as a dramatist and actor, when he had (as he tells us) the greatest repugnance to it The note upon Shakespeare is furnished by the sixth line, where "Love's legions forth have maskt," has been misprinted for "Love's legions forth have *march'd* " in the place referred to in our great dramatist's "1 Henry IV" the opposite misprint has always been preserved, where Hotspur is made to say,

"The king hath many marching in his coats,"

instead of "The king hath many *masking*," &c Lodge was so perversely fond of double rhymes (common and beautiful in Italian poetry) that his fifth sonnet is almost entirely composed of them

"The Complaint of Elstred" was evidently introduced by Lodge at the end of his "Phyllis," 1593, because Daniel had introduced "The Complaint of Rosamond" at the end of his "Deha," 1592 Elstred narrates the story of Loerne, which came out in a dramatic form in 1594, was printed in 1595, and has been falsely imputed to Shakespeare, when, in fact, it belongs to Charles Tylney, the brother of the Master of the Revels The catastrophe of Lodge's poem is the drowning of

Elstred and her daughter Sabrina by the jealous Guendolin, but it is in every respect inferior to Daniel's Rosamond, and in a different form of stanza—six-lines instead of seven. We extract only one, where the immoveable resolution of the Queen is likened to the fixed firmness of an oak :—

“ As climes the ancient shaddow of the field,  
The father-oake, whose rootes so deeply enter,  
As where the spreading boughes midst heayens doo build,  
The rest lyes clos'd in the Tartarean center ;  
Whom fierce Vulturues (wonder-working blast)  
Nor Southerne healthles wind can overcast.”

This style of writing was not Lodge's forte, whose best efforts are all lyrical. His “Elstred” we consider an undoubted failure.

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LODGE, THOMAS.—Catharos. Diogenes in his Singularity. Wherein is comprehended his merrie baighting, fit for all mens benefits : christened by him A Nettle for Nice Noses. By T. L. of Lincolns Inne Gent. 1591.—At London, Printed by William Hoskins and John Danter. B. L. 4to. 33 leaves.

This work is a prose satire upon the vices of persons of all ranks, and it is delivered by Diogenes from his tub in the presence of two persons, called Philoplutos and Cosmosophos, who visit him principally to observe him “in his singularity.” All that he says of Athens is applicable to London ; and the thought was not a happy one, since it makes Diogenes guilty of very absurd anachronisms : besides citing Cicero and Virgil, he quotes freely from the New Testament, refers to the proceedings of the Council of Nice, and even introduces three stanzas from Ariosto, which Diogenes thus excuses himself from rendering :—“I had rather some other should take the paynes to translate these vearses into our mother tongue, than my selfe ; for now a dayes the world swarmeth with such a number of privie Aristarchi, that thinke no meate can be good that is not sod in their owne broath, nor proverbe well applyed that hath not past their pen.” This of course refers to the critical spirit that prevailed in England at the latter end of the reign of Elizabeth : Sir John Harrington published his version of the “Orlando Furioso” in 1591. Lodge's “Catharos” reminds us, in some important respects, of Sir T. Elyot's “Pasquil the Plain,” (see p. 254.)

\*  
 LODGE, THOMAS — The famous true and historicall life of Robert second Duke of Normandy, surnamed for his monstrous birth and behaviour Robin the Divell Wherein is contained his dissolute life in his youth, his devout reconciement and vertues in his age. Interlaced with many straunge and miraculous adventures. Wherein are both causes of profite and many conceits of pleasure By T L G —Imprinted at London for N L and John Busbie, and are to be sold at the West dore of Paules 1591. 4to B L.

The dedication is to the "true Moecenas of learning M Thomas Smith," and it is dated "from my chamber, 2 May, 1591 " in it Lodge apologises for his "rude and homely written history," and promises to inscribe to Smith hereafter something which shall better merit his patronage His address "to the courteous Reader," contains a specimen of his "homely" writing, when Lodge tells him that he has derived his materials from "the old and ancient antiquaries," and that he has published "as much as he had read, and not so much as they had written "

Therefore, he did not profess to be fully and completely informed upon the subject, and his narrative, which is in prose, contains proofs of various deficiencies, besides interest It is the dullest and dryest of Lodge's productions, and we might almost fancy that it was from an inferior pen Eight pieces in verse are interspersed, but of so little excellence that we shall only quote one of them, decidedly the best, but upon a very trite theme It is a song said to proceed from the lips of "a faire delicious damosell, crowned with a garland of roses, appparelled after the manner of a Hamadriade "

"Plucke the fruite and taste the pleasure,  
 Youthfull Lordings of delight,  
 Whilst occasion gives you seasure,  
 Feede your fancies and your sight.  
 After death, when you are gone,  
 Joy and pleasure there is none

"Here on earth is nothing stable,  
 Fortunes chaunges well are knowne ,  
 Whilst as youth doth then enable,  
 Let your seedes of joy be sowne  
 After death, when you are gone,  
 Joy and pleasure is there none

"Feast it freely with your lovers  
 Blyth and wanton sweetes doo fade,  
 Whilst that lovely Cupid hovers  
 Round about this lovely shade  
 Sport it freely, one by one,  
 After death is pleasure none

“Now the pleasant spring allureth,  
 And both place and time invites,  
 Out alas ! what heart endureth  
 To disclaime his sweete delightes ?  
 After death, when we are gone,  
 Joy and pleasure there is none.”

In the third stanza either “lovely,” the epithet applied to Cupid, has been mistaken, or the same epithet in the next line misprinted: in the second instance we would read *lonely* for “lovely.” The work is divided into separate chapters, and the effort of the author to extend his matter to a saleable-sized volume is obvious. A MS. note in Heber’s copy stated that in Rawlinson’s Catalogue an edition of 1599 is mentioned: if so, we apprehend that it was merely a misprint, and that “Robin the Devil” was printed only once, and that in 1591. It bears strong evidence of poverty of pocket, which occasioned poverty of invention. Lodge’s “Rosalynd” of 1590, had procured him a certain degree of popularity, and in 1591 he might be anxious to avail himself of it, and therefore brought out two new works, both of inferior merit, “Catharos,” and “Robin the Devil.”

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LODGE, THOMAS.—The Life and Death of william Long beard, the most famous and witty English Traitor, borne in the Citty of London. Accompanied with manye other most pleasant and prettie histories. By T. L. of Lincolns Inne, Gent. *Et nugæ seria ducunt*.—Printed at London by Rychard Yardley and Peter Short, dwelling on Breadstreat hill, at the signe of the Starre. 1593. 4to. B. L. 36 leaves.

Here again we apprehend that Lodge was inspired more by poverty than by poetry: still, it is a considerable improvement upon the work last reviewed, and, if possible, it is even scarcer: we only know of the existence of two copies of it. There was an interval of two years between it and “Robin the Devil,” and Lodge does not appear to have been then pressed quite so severely by his necessities: nevertheless, there are in it many marks of haste, want of materials, and a determination to make the most of such as he could obtain. The account of “William Longbeard” was mainly derived from the Chroniclers, and in Stow’s *Annales* they are found under the date of A.D. 1196.

At the back of the dedication to Sir William Web, knight, comes



an address "to the gentlemen Readers," where Lodge remarks, "Taylors and Writers, nowadays, are in the like estimate if they want new fashions, they are not fancies, and if the stile be not of the new stamp, tut, the Author is a foole In olde time men studied to illustrate matter with words, now we strive for words beside the matter" He therefore affects, and attempts a good deal of novelty in his manner of treating his subject, and here and there is not a little affected in his phraseology in order to gratify the public taste Thus, near the commencement, describing the misfortunes of an elder brother, by reason of the false accusations of a younger, he says — "The poore innocent man, brought out before the Judges, with weeping eyes beheld his younger brother both revelling in his riches, and rejoicing at his ruine Many were his obtestations before God, and protestations before the Judges, manie his exhortations to his brother and detestations of his perjurie"

However, there is not much in the same vein, and the character of the hero is briefly, simply, and clearly written — "In wit he was pregnant, in publike affaires politike, in revenges constant, in speeches affable, in countenance grave, in apparell gorgeous, yea, so cunning was he to insinuate himselfe among the Commons, that, as the report went, he had more Prentices clubs at his command, then the best Courtier had servants to attend him"

Lodge did not scruple to mix fiction with facts, in order to render his work acceptable, and various poems are interspersed, most of which are supposed to be addressed by Longbeard to "his faire lemman Maudeline" Some of these appear to be original, some are avowedly imitated from the French, and others are acknowledged translations from the Italian, but without the names of the authors The original poems are not very original, and the imitations are sometimes far from happy, but the two following translations from the Italian are better than the rest

"My mistresse, when she goes  
To pull the pinke and rose,  
Along the river bounds  
And trippeth on the grounds,  
And runnes from rocks to rocks  
With lovely scattered locks,  
Whilst amorous wind doth play  
With haire so golden gay,  
The water waxeth cleere,  
The fishes draw hir neare,  
The Sirens sing hir praise,  
Sweet flowers perfume her waies,  
And Neptune, glad and faime,  
Yields up to hir his raigne"

The original of the above we have not found, but the second piece is clearly from Guarino :—

“When I admire the rose,  
That nature makes repose  
In you, the best of many,  
More faire and blest than any;  
And see how curious art  
Hath decked every part,  
I think with doubtfull view,  
Whether you be the rose, or the rose is you.”

The Italian makes a lady present a rose to her lover, and his little madrigal thus ends :—

“E si vermiglia in viso  
Donandola si fece, e si vezzosa,  
Che pareva rosa che donasse rosa”—

which is far more refined and graceful than Lodge’s version. He evidently had these and other pieces by him, and sought occasion to introduce them, now and then not a little out of place, considering the character of the hero to whom, and the period to which, he necessarily assigns them.

There is one original poem, called an Ode, which clearly has relation to Lodge himself, who, when he printed his “William Longbeard,” had (at least for a time) relinquished his poetical pursuits in some disgust, and had betaken himself to the law, having entered in 1591, as a student at Lincoln’s Inn, as he calls himself on his title-page. He alludes to the manner in which the works of many poets of antiquity, especially Greeks, had been lost, and proceeds in the following strain :

“All these, though Greekes they were  
And usde that fluent toong,  
In course of many a yeare  
Their workes are lost, and have no biding long.

“Then I, who want the sap,  
And write but bastard rime,  
May I expect the hap  
That my endeavors may ore-come the time ?

“No, no : tis farre more meet  
To follow Marchants life ;  
Or at the Judges feet  
To sell my toong for bribes to maintaine strife ;

“Than haunt the idle traine  
Of poore Calliope,  
Which leaves, for hunger slaine,  
The choicest men that hir attendants be.”

“The Life and Death of William Longbeard,” fills nearly thirty-six pages ; and then follow the “manye other most pleasant and prettie

histories," announced on the title-page, beginning with an account of "famous pirats who in times past were Lordes of the sea " these are Dionides, Stilcon, Cleonides, Chipanda, Milha and Alcomonius among the ancients, and Francis Enterolles and Monaldo Gucecca among the moderns, but Bargulus "the strong Illyrian pirate" of Shakespeare (2 Henry VI A iv sc 1) is not mentioned, either by that name, or *Abradas*, or *Apradas*, as it is given in the old play of "the Contention," 1594, in R Greene's "Menaphon," 1587, and his "Penelope's Web," printed about 1588

Lodge's wish here was to increase the bulk of his tract, and as the materials already employed were scanty, he added other matters, such as "the historie of Partaritus, King of Lombardie"—"the wonderfull dreame of Aspatia"—"a wonderfull revenge of Megollo"—"the memorable deeds of Valasca"—"an excellent example of continence in Frauncis Sforza"—"of many learned men, ancient and moderne, who violently and infortunate he ended their daies"—"how King Roderigo lost his kingdome"—"of manie famous men, whoe, leaving the government of the Commonweale, gave themselves over to private life"—"a most subtil dispute amongst Ambassadors"—and finally "the strange Lawes of Tyrsus the Tyrant," which rather baldly ends the publication

LODGE, THOMAS—A Fig for Momus Containning pleasant Varietie, included in Satyres, Eclogues and Epistles, by T L of Lincolnes Inne, Gent *Che pecora si fa, il lupo selo mangia*—At London Printed for Clement Knight, and are to bee solde at his shop, at the little North-doores of Paules Church 1595. 4to

As far as type and paper are concerned, this production was well reprinted at the Auchinleck press in 1817, but in point of accuracy we are unable to give it any praise the very seventh word is a misprint, but we do not blame the editor (if indeed it had one) for inserting "art" instead of *uit* in the address "to the Reader," because some copies of the original have the same variation when, however, we afterwards find speeches that are combined in the old copy separated in the new, and other speeches that are separated combined, so as to make

nonsense of important passages, we have a right to complain. In the Epistle to Drayton a whole line is omitted. The verbal and literal errors are innumerable—*them* for “*him*,” *mooare* for “*moovers*,” *youth* for “*young*,” *krot* for “*knot*,” *teare* for “*leare*,” *did* for “*doth*,” *scheme* for “*scene*,” *recusing* for “*receiving*,” *gaine* for “*game*,” *favorites* for “*favorers*,” *meatles* for “*meazles*,” &c. &c. The original is, perhaps, the most common of Lodge’s many productions; but the Satires, Eclogues, and Epistles contain many interesting temporary allusions, and one piece is especially addressed to Spenser and another to Drayton, both by their poetical names of Colin and Rowland. This work, as we have elsewhere remarked (p. 357) gives Lodge priority to Hall as an English satirist.

In the next year, 1596, Lodge put forth his three last poetical and miscellaneous pieces, after which he took leave of fiction: those three are his “*Margarite of America*,” his “*Devil Conjured*,” and “*Wit’s Misery*.” His “*Prosopopeia*,” in which he finally renounced that style of composition, also appeared in 1596 (see the next Art.). He became a medical practitioner before 1603, when his “*Treatise of the Plague*” came out; and his “*Translation of Seneca*,” (of which we have the copy he gave to Dekker before us, showing that he still kept acquaintance with his early associates) was the fruit of his prosperous leisure, and appeared in 1614. T. Heywood speaks of him as an eminent physician in 1609. After visiting the Continent in 1616, Lodge died in 1625, and left behind him a medical work in MS.

**LODGE, THOMAS.**—*Prosopopeia* containing the Teares of the holy, blessed and sanctified Marie, the Mother of God. Luke 2. And moreover the swoord shall pearce thy soule, that the thoughts of many hearts may be opened.—London, Printed for E. White. 1596. 8vo. 61 leaves.

The initials of the author, T. L., are appended to the dedication, and we have little doubt that they belong to Thomas Lodge. It is stated that there exists one other exemplar of this production, and that the initials are there reversed; this may be so, though we apprehend it is a mistake; but authors who were frequently before the public did it sometimes, for the sake of variety, or concealment.

.. The fact no doubt is, that Lodge from this date, 1596, completely

altered the character of his productions: he wrote no more upon light, trivial or profane subjects, such as his satires, novels or plays, but devoted himself to science as a Physician, and he bade farewell to his looser compositions in the work before us. Therefore it is that he tells the Reader, in a prefixed Epistle, "Some, I know, will condemn me, and that justly, for a Galba (who begat foul children by night, and made fayre pictures by daie), to whom I answere, that I paint fair things in the light of my meditation, who begot the foule forepassed progenie of my thoughts in the night of mine error"

Surely nothing can be plainer, and we are to recollect that Nash, the friend and companion of Lodge, had pursued the very same course, and in his "Christ's Tears over Jerusalem," published in 1593 and again in 1594, had taken leave of his earlier efforts, though he was afterwards compelled to return to them. We are therefore well satisfied, that T. L., subscribed to the dedication of "Prosopopeia" to the Countess of Derby, were intended for the initials of Thomas Lodge, and that to him, and to him only, the work belongs.

Excepting that it is the production of a distinguished play-poet, there is little in it to attract attention: it is not written with much eloquence or freedom, and the best sentences have a constraint about them, without leaving the impression of sincere piety and remorse. The author says in one place —

"The Naturalists write that Bats have weake sight, because the humor cristalline, which is necessary for the eye to see with, is translated into the substance of the wings to fly with, whereupon they have leatherne wings, and so for their flight sake have lost their sight, because that is subtracted from the eyes, which is employed in the wings. These bats betoken those proud neglecters who, by how much the more they strive to fly, by so much more are they deprived of the grace of the divine light, because all their intention, which ought to be in consideration of heavenly things, is translated into the feathers of ambition, so that all their thought is how they may ascend by degrees the steps of dignitie, not descende in imitation of thee to the bosome of humilitie"

All this is purely and poorly artificial, totally unlike the outpouring of genuine feeling and true repentance. We quote the last words of the volume, which is entirely prose, and sometimes, like the above, in the worst possible taste —

"Thus plagued in bodie and distressed in soule, sate poore Marie (a holy and happie virgin) enacting her griefe with her armes, when she had overforced both her tongue and eyes with compassion: briefly, her paine and impatience being so great as her wordes could not expresse it, her desires so importunate as they exceeded all her delights, the image of her griefe before her, and the damage of her losse within her, shee soundned on the senselesse earth, and being conveyed to her oratorie by the holy assistance, the sacred bodie of Christ was bound up and borne to the sepulchre."

We cannot conclude without quoting the only allusion in the volume to his contemporaries—viz, to Robert Southwell and Nicholas Breton: he says, “For other have wept (as Peter his apostasie, Marie her losse and misse of Christ) their teares wrought from them either for repent or love. But these teares of Marie the blessed are not onely ratified by a motherlie compassion, a working charitie, and unstayned love, but a manifest prophesie.”

The only reasonable objection we feel to assigning “Prosopopeia” to Lodge is that it really is not good enough for him; but when Nash wrote his “Christs Teares,” he also fell below the level of his natural genius. He showed in his renewed attack upon Harvey in his “Have with you,” &c., 1596, the true superiority of his powers; but Lodge, having in 1596 once relinquished his position as a poet, never seems to have wished to recover it. Nash was driven to it by Gabriel Harvey’s refusal of the amends offered.

LOK, HENRY.—Ecclesiastes, otherwise called The Preacher.

Containing Salomons Sermons or Commentaries (as it may probably be collected) upon the 49 Psalme of David his father. Compendiously abridged, and also paraphrastically dilated in English poesie &c. Composed by H. L. Gentleman. Whereunto are annexed sundrie Sonets of Christian Passions heretofore printed, and now corrected and augmented, with other affectionate Sonets of a feeling conscience of the same Authors. Psal. 144 &c.—London. Printed by Richard Field, dwelling in the Blackefriers neare Ludgate. 4to. 1597. 175 *leaves*.

This volume is more especially valuable because it contains at the end, after the table of contents, sixty sonnets not mentioned in the title, and accompanying only three known copies of the work. They are addressed to many of the chief nobility, male and female, of the court of Elizabeth, including the Archbishop of Canterbury; Sir Thomas Egerton; Lord Burghley; the Earl of Essex; Lord Charles Howard of Effingham; Lord Cobham; Lord North; Lord Buckhurst; the Earl of Northumberland; the Earl of Southampton; Lord Hunsdon; Sir Walter Rawleigh; Sir Edward Dyer; Fulke Greville;

Richard Carew of Anthony, the Marchioness of Northampton, the Countess of Derby, the Countess of Essex, Lady Rich, Lady Carey, Lady Wolley, &c &c and ending with a sonnet "To all other his honorable and beloved friends in generall" The last but three is to "the Lady D," with whom Lok claims kindred, and, as none of his biographers have mentioned the connection, it is on this account, if on no other, worthy of quotation —

*" To the vertuous Lady the Lady D*

"If kinred be the neerenesse of the blood,  
Or likenesse of the mind in kind consent,  
Or if it be like pronenesse unto good,  
Or mutual liking by two parties ment,  
If kindnesse be in truth a firme intent  
With open heart to testifie good-will,  
If true good-will be to contentment bent,  
If true contentment cannot be in ill,  
I know you will repute this token still  
A pledge of kinsmans love in ech degree,  
Which though it do your treasure litle fill,  
Yet way to perfect wealth will let you see  
My selfe in kindnesse wish and hope in you,  
Profit of mind, and soules content t'insue"

As this portion of the work is of extreme rarity, we will insert two other sonnets —

*" To the Right Ho Knight, Sir Thomas Egerton, Lord Keeper of the great  
Seale of England*

"What fame reports (by mouth of good and wise  
It is not flattery to record the same  
The publike eccho of your prayse doth rise,  
That you by justice ballance judgement frame  
Then may you not my pen of boldnesse blame,  
If it present to your impartall eye  
This holy worke, to shield it with your name,  
Which may among prophane in daunger ly  
Wise Salomon child's parent true did try,  
And Daniell false accusers fraud bewray  
By searching hearts effects and words, whereby  
Ones fained love, the others guilt to way  
So judge this worke, and him shall it deprave,  
So I desire you justice prayse shall have"

*" To the valorous Knight, Sir Walter Ranelagh, Lord Warden of the  
Stannerie, and Capitaine of the Guard*

"Of happnesse when as I hapt to write  
Me thoughts did make a period (Sir) in you,  
Who being sworne to Mars, and Pallas knight,  
They both with equall honor did endew,  
And therefore might become a censurer trew  
Of greatest blessings men propound or find  
Vouchsafe you then this tract thereof to vew,  
As if that Salomon had it assignd

Whose interest in you expects your kind  
 And grate acceptance of his grave advise,  
 From whom (though many other men were blind)  
 He chalengeth a doome right godly and wise.  
 But as for me, his messenger, suffiseth  
 The prayse to truely speake what he deviseth "

It is quite clear from the title-page that Lok's "Christian Passions" had been printed before they appeared in this volume, but no earlier edition of them has, we believe, come down to us.

The copy of his "Ecclesiastes," in the Bridgewater library was no doubt presented by the author to Lady Wolley, a duplicate of the Sonnet at the end to her being pasted on the fly-leaf facing the title, and her autograph being upon the other side of the same fly-leaf.

The complete work is dedicated in prose to Queen Elizabeth, followed by an address "To the Christian Reader," and commendatory verses in Latin by A. H. S.; Joh. Lily; and L. P.: in English by H. A. and M. C. The main poem is introduced by a Sonnet to the Queen. There is a new title-page for the "Sundry Christian Passions," which are dedicated to the Queen in a page of peculiar verse: a preliminary address to the Reader introduces three hundred and twenty sonnets, to the whole of which a table is added.

An error which has crept into the various accounts of Henry Lok and his works may here be corrected. It originated with Ritson, and has been repeated by Dr. Bliss, (Wood's Ath. Oxon I. 662). It has been supposed that he was the author of a work entitled "Of Love's Complaints with the Legend of Orpheus and Euridice," 12mo. 1597 (see *post* p. 494), because the initials H. L. are at the end of the dedication to "Ma: Anthonie Gibsonne." The fact is that the work was printed for Humphrey Lownes the bookseller, who prefixed a dedication, and put his own initials H. L. to it.

The two following letters, which we copy from the originals and print for the first time, are biographically interesting, and show that Lok, both in 1596 and in 1598, before and after the publication of his "Ecclesiastes," was a solicitor to Sir Robert Cecil for a small public appointment:

"Rt. Hohl. By your countenans had my travels thair first grace, and my hopes thair first comfortes, which (with your h<sup>rs</sup> present fartherans) I doubt not shal sort to sum present stay of my nedy state For I am by the La of Warwick incorage to make use of hir hig<sup>s</sup> gratius inclination towards me, which to farther she offereth her ho. assistans. Wherto (I having had lately so ample testimony of your h<sup>rs</sup> most effectuall indevors) I am the more incorage to bend my self, and doubt not (God now moving your hol<sup>l</sup> hat to the fartherans therof) but it may prove to the competent stay of me and my poore family hereafter, whose passed deserts, if they have not bin according to the proportion of my many resaiued favors, yet God may in future time bles to the testi-



fication of my dutiful memory therof May it then please your hr to voutsafe me the direction of my coors herin, and to procure me your h fathers allowans therof, which (sins Monopolies ar scandalus, Reversions of offices uncertain, Concealments litigus, and Forfetvrs but rarely recovered) I must be forced to attempt by craving of porsion of hir m<sup>ts</sup> lands by leas or fee farm, or sum Pension til an office or forfeiture may fall to my relfe Wherin I beseech your hr to excuse my boldnes, sins my sute is not for to consume on vanities, but on the mere necessitis of life and dischargd of honest dutis Wherin the favor which I shal by your hol travel resave, I hope God shal bountiflly requit to you and your posterity To whos gratus protection I, in all singularity of hart, commit your h<sup>s</sup>, and my servis to your h<sup>s</sup> perpetual command This 16th of Janu 1597 Your hr in all duty

"HENRY LOK"

"Rt Holl Understanding that by the death of Mr Ralph Bows divers things return to hir M<sup>ts</sup> disposition of thaim, I thought good to crave your h<sup>e</sup> favor in renuing to hir higs memory hir late promis to releve my estate (web to be performed was referred to your hol return) and the dayly occasions pressing me to solicit the same, as to my grefe and your trouble to much known unto yourself What is fit for me, or that I am fit for, is in hir M<sup>ts</sup> pleasue to censure, and by your h<sup>s</sup> woonted favor most likely to be bettered, which, whatever it prove (so it protect me from beggery and reproche) shal be as much as I desire, who wold rather have my deserts, then woords, pleade for me if God had in any calng inabeled me to serve hir M<sup>ty</sup>, and to appere thankful to your hr, by whom only I as yet brethe in the hope of a good issue of my long sute It is better to be a Beareheid, then to be bayted dayly with great exclamations for smal depts But I dowbt I shal speak to late for things now when menn are deade so many are redy even to justal with the living for preferment in this adge I knowe my lot shal fall where God hath designed, and trust your hor shal be the happy Dove to give token of rest to my floting fortune To whos servis (even in al most particular dutis and impleienses) without any respect of trains or perils I protest I shal most redely, whilst I live, dedicate al my powres, so far as shal be commanded And thus craving pardon of this my foised importunasy, grownded on the occasion thus offered, I commend my petition to your h<sup>s</sup> best opportunity, and your hr to the protection of the Almighty Your h<sup>s</sup> in al duty

"HENRY LOK"

The date of this last communication is ascertained from the indorsement, viz 8 June, 1598 the indorsement of the previous letter is 1596 instead of 1597, the Secretary and Lok commencing the year at different periods, as was then not unusual From the second letter we see that Lok was a candidate for the office of Keeper of the Queen's Bears and Mastiffs, held by Ralph Bowes until his decease We feel the more interest about Henry Lok and his "Ecclesiastes," because we take him to have been the son of Michael Lok, *civis Londinensis*, who dedicated to Sir Philip Sidney one of the two maps in Hakluyt's "Divers Voyages touching the Discovery of America," &c 1582

Admitting the great value and general accuracy of the reprint of this work by the Hakluyt Society in 1850, we may here mention that in the title-page alone, (which professes to be, in all respects, a fac-simile) there are five variations from the original (with both the maps) now before us The old spelling is very inaccurately observed, but with re-

ference to p. 26, we may remark that Sebastian is never spelt Sebastian, and that in the next line the transcriber has misread "tast" and written *cast*; while on a previous page, 20, the day of the month is entirely omitted: on p. 33, as well as on p. 54, one word is given for another. On p. 93, *the* is put for "and:" on p. 111, *of* is converted into "and," while the word "trees" is left out: the same objection may be urged as regards p. 115; and on p. 135 nonsense is made of an important passage by printing *considerate* instead of "confederate." Without going farther, we may add that the two original letters of Hakluyt, which the learned and able editor did not know where to find, (Intro. viii.) were formerly preserved in the State Paper Office, but have now, of course, been removed: they were, when we copied them, among the *Domestic Papers* of 1584.

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LONDON MAIDENS.—A Letter sent by the Maydens of London to the vertuous Matrones and Mistresses of the same, in the defence of their lawfull Libertie. Answering the Mery Meeting by us Rose, Jane, Rachell, Sara, Philumias and Dorotheie.—Imprinted at London by Henry Binneman for Thomas Hacket. Anno 1567. 8vo. B. L. 13 *leaves*.

This remarkable semi-humourous tract is in all probability unique: we speak of it now for the first time, and we never saw more than a single copy of it: we knew, however, that it had been entered at Stationers' Hall in 1567 in the following terms:—

"R[ecieve]d of Thomas Hackett for his lycense for pryntinge of a letter sente by the maydes of London to the vertuous matrons and m<sup>rs</sup> of the same Cettie."

We see from the title above, that it was printed by Henry Binneman for Thomas Hacket, who caused the entry to be made in the books of the company; but the day and month were not at that time usually inserted in the Register.

It is anonymous, and in prose, but it refers to a publication in verse by Edward Hake, to which we find an allusion by "Johannes Long *Londoniensis Minister*," in some lines which he prefixed to "News out of Pauls Churchyard" in 1579, where (p. 350), speaking of Hake's works, Long says:—

"Of wanton Maydes he did also  
The slights of late detect;"

The tract here referred to appears to have been lost, but we learn, from the heading of the present article, that it was called "The mery Meeting by us, Rose, Jane, Rachell, Sara, Philumias and Dorothe," and we may be sure that it came out in 1567, because the answer, with that date, is now before us. It has been mentioned by Lowndes, p. 1451, but it has never been included among the works of Binne-man's press. It is possible that it was written by Hake himself in reply to his own "Merry Meeting," but, as it is in prose, and Hake's weakness was for verse, it is more likely that some other author stepped in to vindicate "the Maidens of London" from the attack Hake had made upon them. That lost attack had been recorded in these terms at Stationers' Hall in 1567 —

"R[ecceiv]d of Henry Denham, for his lycense for pryntinge of a boke intituled a mery metynge of maydes in London"

We now proceed to examine the answer to it, from which we are able to gather some particulars regarding the provocation the "Maidens of London" had received.

The anonymous address is "To the right wise, sober and discrete Matrons and Mistresses of London, the Maidens of the same Citie send greeting," where the attack is termed "Dialogues of the Mery meting of the Maydens in London," and where we are told that it might have done them harm, in the opinions of their employers, but for the reply they speedily made to it, which begins thus —

"We were in a very evill case, and right good cause had we to dread, and to dispaire of our well doings (moste woithie Matrones and Mistresses) wei it not that we knew ye to be such as are not moved wyth every wynde, nor such as hang upon the blastes of every mans mouth, for else what great mischiefe and trouble those fonde and malicious Dialogues of *The Mery meting of Maydens in London* might have bred us sely girles! What disquietnesse of minde and body also to you myghte therby have growne (if ye wei as light of credite as the Author is of judgement) you wisdomes well note, and we are not to learne. For if at his false surmise and suggestion, upon his bare word and letter, or upon his unjust asseition without prooffe, ye should have forth-with condemned us of such things as he layeth to our charges (and wherunto we pleade not guiltie) and thereby also should have gone about immediately to abridge our lawfull libertie, such an inconvenience might have arisen and growne therby, that in a venie shorte time and space, ye shoulde have gotten very few or no servaunts at al, when such as are borne in the countrey shoulde choose rather to tane at home, and remaine there to take paynes for a small stpend or wages with libertie, and such as are citizens borne should repaire also to the countrey, or to other Citie, where they might be free, than to abide as slaves and bondwomen in London, *Libertas namque potior metallis*"

\* This reads like the wordy style of a lawyer, and we know that Hake was of that profession, but still we have no right to say that he was

the author of this reply to his own pamphlet: the respondents never hesitate in resorting to Latin phrases, when, as above, they can be made useful. From the following passage we infer that in the "Dialogues" objection had been taken to the Maidens, because they were, as now, in the habit of going out on Sundays and holidays:—

"How much against all reason were it so straightly to deale with us that, after all the toile we take in the whole weeke, we might not enjoye a peece of a holyday, to refresh our spirites and to rest our wearied bones! Would you not thinke him mad that would every day in the yeaere journey his horse? or that would curse his greyhound whilst his tayle will hang on (as the proverb is) or overflye his hauke? If such good heede be taken in guiding of beasts, vermins and foules, that they be not with too much labour spilt and marde, how much more heede oughte there to be taken that christian people and reasonable creatures be not therewith oppressed. *Quod caret aeternum requiem durabile non est.*"

Afterwards they continue:—

"For all the weeke dayes we are continually busied; and the Author findeth faulte but for the Holiday, the forenoone wherof we spend at Church, or about necessarie businesse at home, and so much time have we not in the afternoone that we can farre stray abroad; sith commonly they ring the first peale to Evensong before we have washed up halfe our dishes. Then must we either to Church againe, or tary at home to dresse your suppers, for fewe commonly use to fast on Sundayes or Holy dayes, in London specially, no, not the very Author of *the Mery meeting of Mairdens* himselfe, who would not be very mery, if he were therto constrained."

They then hit at Hake, with some humour, on the ground that he was a lawyer; and few but a professional man could have written as follows in answer:—

"After his serious study he wold have found out some honester recreation, and medled in matters meter for his vocation, wherein also his skill and knowledge had bene greater: and in that the common law is his studie and profession, he might farre better have written some Writte, as *Supersedeas*, *Corpus cum causa*, or *de idrota inquirando*, or some such like argument, a great deale more meete for him, and agreeable for his gravitie."

The mis-spelling of the Latin was, perhaps, intentional. From what succeeds we learn that Hake's attack was in metre, and his alliterative title may have been here imitated:—

"For whereas the chieffest point of a Gentleman is to defende and save harmlesse, to his uttermost, the poore and silly women when they are wronged and oppressed, and many have thereby onely woon them selves an immortall fame, so hath this mad mery man for his Mery Meeting of Maydens, madly made in mery meter, onely to be mocked and laughed to skorne for his labor, and well declared how base his byrthe and bringing up are, and how farre unlike a gentleman he is to seeke to hurt them whom he ought to helpe; to make so great a boast and to bring so small roast, to barke so loude and to byte nothing."

The next extract shows that Hake had blamed "the Maidens of London," for going to dramatic entertainments: they inquire,

"For what are the causes wherefore he would have us restrained from our liberties? Forsooth, because of privie contracts, he wold not have us resort to Playes he findeth faulte with our great expenses in banquetting, and accuseth us with pilfering and pycking of meate and candels from you for Mother B, by whom (as he saith) we are boldned and encouraged to be stout and stubborn to you. Now, in that he findeth fault for our going to Plaies and Enterludes, your wisdomes know well that in a godly play or enterlude (if it be well made and understood) may be much learning had, for so lively are in them set forth the vices and vertues before our eyes, in gestures and speech, that we can bothe take learning and pleasure in them"

On p 354 it will be seen that "mother B" was celebrated by Hake in Satire VII of his "News out of Pauls Churchyard" she must have been an old bawd to whom some of the Maidens, according to him, resorted, and a then well-known character

The whole of the tract is in the form of a vindictory epistle from the Maids to their Mistresses, and after a reference to the jest of Will Sommers (fool to Henry VIII) who struck those who were nearest to him, because he could not reach those who had offended him, the Damsels, whom Hake had made partakers in his "Dialogues," thus conclude, subjoining their signatures —

"So much are we busied this terme, by reason of the greate resort that cometh to your housen (good mistresses) of your kinsfolkes, frendes and guesstes that for this time we are constrained to make an end Wherefore we wil commit you all to the holy tution of the most blessed Trinitie, whom we most humbly besech to send unto you, our Mistresses, long life, great encrease of worship and all felicity, and unto us, your poore hand maides and servauntes, good health, hearts ease and the grace to do our duties to you Scribled in haste this xiii of November 1567

"Your handmaydens and servants,  
"ROSE, JANE, RACHELL, SARA, PHILUMIAS and DOROTHY"

Doubtless the whole would have been much more intelligible, if we had ever been able to meet with the curious work to which it was an answer Hake's attack upon the Maidens of London, which of course immediately preceded the reply, must have been a very popular performance, and we can readily believe that, getting into the hands of those for whom it was intended, it was so completely destroyed by frequent handling and other rough treatment (to say nothing of copies purposely made away with by the parties offended) that not a single exemplar has reached our day Of the answer to it, as we have already stated, we never heard of more than the unique copy which we discovered in a library remarkable for the preservation of several other tracts of an ephemeral kind, that exist in no other collection, public or private

While thus returning to the subject of Edward Hake and his pro-

ductions, we may point out another which, strange to say, has entirely escaped the notice of all bibliographers. \*

By what is stated on p. 350, it appears that in 1575 he published his "Commemoration" of the Reign of Q. Elizabeth up to that date: but in 1579 he put forth a sort of second part of the same work, including the period between 1575 and 1579. The whole was then printed by Richard Jones under the subsequent title:—

"A Joyfull continuance of the Commemoration of the most prosperous and peaceable Reigne of our gracious and deare Sovereigne Lady Elizabeth, by the grace of God of England, Fraunce and Irelande, Queene &c. Nowe newly enlarged with an Exhortation applyed to this present tyme. Set forth this xvii day of November, beyng the fyrst day of the xxi yeere of her Majesties said reigne. By Edw. Hake Gent Hereunto is added a Thanksgiving of the godly for her Majesties prosperitie hitherto, with an earnest desire of the long continuance of the same to Gods glory and our comfort.—Imprinted at London by Richard Jhones, and are to be sould at his shop without Newgate."

It is in 8vo., and consists of 23 leaves; and recollecting that the "Commemoration" is reprinted in Vol. IX. of the Harleian Miscellany, it is the more singular that this "Continuance" of the same subject should have been passed over. It is clear that the main portion in 1579 was a reprint of the edit. of 1575, but alterations were introduced, and in one place the printer apologises for having "followed the old instead of the new copy." What is new is chiefly the "Exhortation," carrying on the "Commemoration" for four additional years. As one of the most remarkable portions in verse, we quote a panegyric the author pronounces on the members of the Council of Queen Elizabeth. In 1579 Hake appears only to have been a student of one of the Inns of Court or Chancery, and as a young expectant lawyer he was anxious to stand well with all persons in power.—

"Grave Counsaile, guding all by Truth,  
thou, Lorde, with her hast plaste,  
Whose carefull works for common wealth  
can never be defaste.  
Whose mindes to rigoure they ne bende,  
no hartes have they to harme;  
No woe they worke to any wight,  
to none they cry *Al arme!*  
No lawe they wrest to worke their willes,  
no sleighes they doe impose,  
No burthen on her Subjectes backes  
obtruded is by those.  
They envy not her peoples good,  
no trappes they laye to traine;  
No subtille baytes by pinching lawes  
at any tyme ordeyne.  
Their Princes wrath they whet not on,  
no wayte they lay for blood.

Oh noble wightes ! and have you livde  
 to worke your Countreyes good ?  
 Have all your foes founde endlesse bale  
 that sought your honors spoyle,  
 And stand you yet in Countreys sight  
 to seeke fowle Treasons foyle ?  
 With teares we hold our hands to heaven,  
 and from our hartes we crie  
 Lyve, live, you noble Counsayllers,  
 live, live, and never dye !"

There is another poem in seven-line stanzas, but printed to look like couplets, and in smaller type, which is followed by a "Meditation," which had been given to the author "by a learned and worshipfull gentleman," but it requires no remark, and on the last leaf is a woodcut of the royal arms. We do not meet with any entry of it at Stationers' Hall, and, possibly, the original license for it in 1575 was considered sufficient

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LONDON —The Lamentacyon of a Christē agaīst the Citye of London, for some certaine greate Vyces used therōī Psal lxx. Let them be abashed ande ashamed, that seke after my sowle, let them be put to flight and shame, that wyll me evyll — Imprinted ī ye yere of our Lord m. d. xlviii. B L 12mo

It was hardly to be expected that place or printer's name would be found in any part of this very severe and abusive attack upon the citizens of London for adhering, at the time it was printed, to the ancient faith of the kingdom. It commences in the key in which it is continued to the end —

"Oh Lorde God ! Father of mercy and God of all consolation what herte canot [but] laments to se the Testament of thy onely Sonne, oure full and onely redemer, Jesus Christ, thus refused and troden under fote, yea, all thogh God hathe geven oure most Soveraygne Lord, Kinge Henry the eight, such an herte to set yt forth with his most Graciouslye Pervylledge ? Yet the great parte of these inordinate ryche styfnecked Cytezens will not have in their howses that lyvely worde of our soules, nor suffre their servantes to have it, neyther yet gladly reade it or hear it redde, but abhorreth and disdayneth all those which wolde lyve according to the Gospell. And in steade thereof sett up and mayntayne Idolatrye, and other innumerable vices and wickednesses of man's invencion"

This is the gravamen of the accusation, and in other words, and sometimes almost in the same, it is repeated over and over again, as if

it could not be said too often, and that the mere saying of it would secure a remedy for the evil. The assertions of impiety, vice and iniquity within the limits of the city are never accompanied by any proofs, as if the word of the anonymous writer were quite sufficient for conviction. He does not scruple to liken the conduct of "the seniors or aldermen" to that of the Jews, who refused to receive the Saviour, just in the same way that the citizens refused to receive the English New Testament. he adds, "I thynke wythin fewe years they wyll (wythout thy greate mercy) call upon Thomas Wolsey, late Cardynale, and upon the unholy (I shuld saye) holy mayde of Kent: why not, as well as upon Tho. Betket?" He especially inveighs against "the blinde provysyon for the deade," by the Citizens, while they utterly neglect to provide for the souls or bodies of the living; and he dwells at great length upon the mercenary idleness of priests and friars, who pocketed the money of the Londoners without title or limitation, while the poor were left to starve. He complains that the only persons punished for vices in the city were the humble and helpless, while the rich and haughty were uncontrolled; and here he goes so far as to threaten the exposure by name, in another work, of aldermen who kept mistresses, unless they speedily amended their morals in this and other respects.

As to bishops, he maintains that each successive bishop of London had been worse than his predecessor, so that now Lucifer himself would almost be an improvement. From thence the author enters upon various doctrinal points, such as the Sacraments, relying much upon the authority of Frith, the Protestant martyr, and throughout quoting texts of Scripture abundantly. He recommends the King to seize into his hands all the wealth of the city, and to apply it to the advancement of God's glory and the punishment of "the owners for their idolatry, fornication and adultery."

It has been stated that the tract was printed at Nuremberg, but this fact does not appear upon the face of it. It bears date in 1548, but it was written while Henry VIII. was still upon the throne. Twenty years later the citizens were violently protestant. *Froude*, vii. 18.

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LONDON.—Londoners, their Entertainement in the Countrie, or a whipping of Runnawayes. Wherein is described Londons Miserie, the Countries Crueltie, and Mans Inhu-



manitie —At London Printed by H L for C. B. 1604.  
B L 4to 16 leaves

This anonymous tract consists chiefly of abuse of Londoners for running into the country, and of country people for their inhumanity in driving them back during the prevalence of the plague, which infected both the metropolis and the provinces just after James I came to the throne. It is not good enough for Dekker, but he imitated part of the title of the tract in his "Rod for Runawayes," which he printed on the plague of 1625 (See p 209). The body of the performance in our hands begins after a short address from London to her Citizens. The writer introduces into his work what he terms "an Ælegie" and an "Æglogue" in verse, neither of them of any merit, and he concludes by "Londons welcome home to her Citizens," in nine six-line stanzas, not one of which is worth quoting.

LOVELL, THOMAS —A Dialogue between Custom and Vertue, concerning the use and abuse of Dauncing and Minstrelsie. [Rom xiii 12, 13, 14] —Imprinted at London at the long Shop adjoyning unto Saint Mildreds Church in the Pultrie by John Aldde 12mo B L

Only a single copy of this remarkable book (entered at Stationers' Hall, on the 23d May, 1581) is believed to exist. The author, Thomas Lovell, dedicates it to "the faithfull Ministers of Christe, and Prechers of the Gospel, Maister Robert Crowley, and Maister Thomas Brasbridge," informing us that the latter had been his "master" in divinity, and that the former was then a man advanced in life. In fact Crowley, after having been a demy of Magdalen College, Oxford, about 1534, began business as a printer in 1549, and put forth two editions of the Vision of Pierce Ploughman in 1550; the latest production of his press is dated 1551, and he appears to have been at the same time both preacher and printer. He subsequently was appointed Vicar of St Giles, Cripplegate, was suspended, restored, and, after filling the office of one of the licensers of the press, died and was buried at Cripplegate in 1588. This was seven years after the dedication by Lovell of his tract against Dançing and Minstrelsy to him and to Brasbridge; the date, 1581, is not only supplied by the

Register at Stationers' Hall, but Lovell himself mentions that, at the time he wrote, Queen Elizabeth had been twenty-three years on the throne.

The epistle to Crowley and Brasbridge is intolerably long-winded, occupying no fewer than 17 pages, and an address by Crowley to the Readers fills three more. The avowed object is to prevent the desecration of the Sabbath, by "heathenish dauncing and vain minstrelsie," and recollecting that several playhouses were then open on Sunday, it is singular that no syllable is said against theatrical performances. The public order for putting an end to such "profanations" was not issued until 1583; but then, and afterwards, it was not effectually enforced.

The Dialogue commences with the entrance of Custom, who, wanting some doubts resolved, and meeting Verity, asks him at once his opinion of dancing. Verity peremptorily decides against it, at all times, especially on the Sabbath: Custom cannot make up his mind to relinquish the recreation, and inquires,

"Our youthful race how shall we run?  
    wil lusty lads reply,  
On Saboths, Feasts and holy dayes,  
    if you lay dauncing by?  
Shall we sit dumpish, dum and still  
    all day, like stones in street?  
With tripping toyes and footing fine  
    we wil eche other meet."

Perhaps here for "tripping toyes" we ought to read "tripping toes:" (see p. 491.) Custom continues, avowing his own partiality;

"A goodly sight it seemes to me,  
    and pleasant to the eye,  
To see yung men and maidens daunce,  
    eche other tracing by."

and then he enumerates the instruments commonly in use for the music, viz., tabret, pipe, harp and rebeck. Verity is shocked at this declaration, and asks—

"What godly eye can it delight,  
    what pleasure in it dwel,  
Which is the line that leads to vice,  
    and hedlong unto hel?  
While men with maides in wanton daunce  
    unseemly oft doo turn,  
Their harts blinde Cupid oft doth cause  
    with Venus games to burn.  
Thus flames of love incensed are;  
    theeffect is yet behinde,  
Whith to obtain, by secret means  
    they showe eche others minde."

If that his mate doo seem to like  
 the game that he would have,  
 He trips her toe, and clicks her cheek,  
 to shoue what he doth crave ”

Verity enlarges upon this point with apparent unction, and as if he spoke from some experience, but Custom is very unwilling to be convinced, and puts in a good word for Christmas, which his puritanical antagonist calls Christ-tide —

“ Christmas is a mery time,  
 good mirth therfore to make  
 Yung men and maids together may  
 their legs in daunces shake  
 We se it with some gentlemen  
 a common use to be,  
 At that time to provide to have  
 some pleasant minstrelsie ”

Verity will not listen to any excuses for it, and preaches what is literally a long sermon in verse against it, with many quotations from, and references to, Scripture Custom, perhaps from weariness, is made at last to yield the day, but still says—

“ Though all my proof thou hast disproov’d,  
 and I no proof can bring,  
 This shift I have—say what thou wilt,  
 I wil beleeve nothing ”

Verity, however, perseveres, and makes another long harangue against the horrible immorality of kissing at the end of a dance, as we know was then usual (“ Henry VIII ” A I sc 4 ) Custom observes,—

“ But some reply, what foole would daunce,  
 if that when daunce is doon,  
 He may not have at Ladyes lips  
 that which in daunce he wooon ? ”

He proceeds next to ask Verity his judgment as regards minstrelsy, who replies —

“ Musick mishke I not at all ,  
 musicions may play,  
 In tune and measure if it be ,  
 gaunst them I nothing say  
 But minstrelles, which go comonly  
 about from town to town,  
 Wheron their calling for to build  
 have but a sandy ground  
 With us the law of man dooth not  
 their kinde of life maintan  
 In sacred Scripture dooth therof  
 no proof at all reman ”

Then he reminds Custom that wandering minstrels are “ rogues

by statute," and asserts that they often make minstrelsy a pretext for introducing every species of abomination. he terms them "vain pipers" and "fond fiddlers," some of whom are authorized by pretending to wear the livery of men of rank and power. He inveighs loudly and longly against their singing, which may be said to settle the question, disputed between Percy and Ritson, whether or not minstrels were mere players on instruments. Verity protests against immorality and piety coming from the same wicked mouths, adding:—

"But this doo minstrels clene forget :  
 some Godly songs they have,  
 Some wicked Ballads and unmeet,  
 as companies doo crave.  
 For filthies they have filthy songs,  
 for bands lascivious rimes ;  
 For honest good, for sober grave  
 songs . so they watch their times.  
 Among the loovers of the trueth  
 ditties of trueth they sing ;  
 Among the Papists such as of  
 their godlesse legend spring."

It was, of course, impossible that before he concluded he should not have a fling at the Roman Catholics, and he contends, with more energy than argument, that the devil employs even the godly songs of minstrels for the encouragement of sin and hypocrisy. In the end, as might be anticipated, Custom is convinced and converted, and both he and Verity join in a prayer for the Queen and Magistrates. Rather unusually, the several speeches are headed by the names of the speakers, as in a drama ; but, as we have stated, nothing is introduced directly against the Stage.

LOVE OF THE SOUL.—The Love of the Soule. Made by  
 G. M. Whereunto are annexed certaine Catholicke  
 Questions to the Protestants. I. H. S. 12mo. 48 leaves.

This is a remarkable little work by some zealous re-converted Catholic, printed abroad, and sent secretly into this country for circulation shortly after the execution of Campion, and contrary to the existing law. The date is not on the title-page nor at the conclusion ; but on p. 23 we read, "This is the year of Christ, a thousand five hundred eighty, and three ; Luther began to preach within these fifty yeares." It has no preface, nor any introductory matter beyond

the following heading "A Letter sent to his Sisters, married to Protestants, and themselves trained up in hæresie, where he sheweth, and proveth, the Catholike Church to be the true Church" Some later copies have G Mar, for G M, on the title-page, and he avows that he had been a Protestant, who, having seen the error of his way, had become a convert to "the one only true Church" The "Letter" is plain prose, and it is filled with a repetition of most of the old arguments in favour of popery, upon which we need not dwell, but the last ten pages are in eight-syllable couplets, on the same theme, but treated with greater vivacity These are the "Catholicke Questions" of the title-page, and they begin —

"I pray thee, Protestant, beare with mee,  
to aske thee questions two or three,  
And if an answer thou canst make,  
more of thy counsaile I will take"

However, he never gives the Protestant an opportunity of answering, but has all the argument in his own way, and words He enumerates the sects and divisions of the Protestants, and then triumphs in what he calls the unity of the Romish Church and in its Mass —

"So saith the Prophet Malachie,  
there shall be offered, faire and nie,  
A cleane Oblation and Sacrifice,  
from the place the Sunne doth rise  
To the going downe of the same  
and what is that, I pray thee name?  
If it be not the holy Masse  
like be a Protestant as I was"

Afterwards he observes —

"And one thing doth make me muse,  
that no Priest you did refuse,  
Ordered by the Church of Rome,  
but he was accepted soone,  
If hee would say your new Service  
he should have a benefice,  
Without any further order,  
and accounted for the better  
How may shee make a lawfull Priest  
if shee be not the Church of Christ?  
Answer this, if that you can,  
and I will be a Protestan"

The rhymes here, and elsewhere, are a little licentious, but the author writes like a practised versifier We have never heard of any other copy of the first edition of this production, but it was reprinted as late as 1619, and at Rouen, with an appendix of "the names of the Popes, and other Professors of the Catholike Faith."

LOVE'S COMPLAINTS.—Of Loves Complaints. With The Legend of Orpheus and Euridice. *Bella canam quando scripta puella mea est.*—At London. Printed by J. R. for Humfrey Lownes, and are to bee solde at the West doore of Paules. 1597. 12mo.

Only a single copy of this production is known—the one we have used. It must have passed very hastily through Ritson's hands, as he attributes it without hesitation to Henry Lock, or Lok, on the score of the initials subscribed to the dedication, (see p. 480) not perceiving that the dedicator was Humfrey Lownes, the publisher, and that H. L. belong in fact to him. Besides, Ritson only gives the last part of the title, without any mention of "Love's Complaints." (Bibl. Poet. p. 270.)

Lownes, in the preliminary epistle, tells his "worthy loving Friend Ma. Anthonie Gibson, Groome in ordinary of the Queenes Majesties most honorable Chamber," that the poems were written "by an exquisite architect, that, when he pleaseth, can forme models of better eternitie"—so that he was living at the time, putting an end to Fillingham's conjecture (for the little book was once his, as his autograph testifies) that the author of it was Christopher Marlowe.

Anthony Gibson was himself an author and poet, and in 1599 John Wolfe printed and published a translation from the French by him called "A Womans Woorth defended against all the Men in the World." He dedicated it to the Countess of Southampton, and prefixes four sonnets to her, to Lady Anne Russell, Lady Margaret Ratcliffe, and Miss Fitten, three of Elizabeth's Maids of Honour: it also contains a number of poetical translations.

The author of "Love's Complaints," in his own person, but anonymously, addresses "the Gentlemen Readers," calls his work "this infant of my Muse," and promises more, if what he then offered were duly accepted; adding—"If the humillitie of my verse dislyke, this somewhat satisfies—that the subject was but meane, still living obscurely, untill, stir'd up by his Wives death, he wonne fame unwilling, and gaine by his losse. If any thing else displease, my Muse shall aske pardon for her tender yeares, who, if she had spent but halfe a lustrum in learning every one of her sisters names, she had not yet come to Calliope." This sentence does not at all enable us to clear up the mystery of authorship. The whole production is thus addressed:—

## "TO THE FAIREST JULIA

"Receive, sweet Maide, the accents of my woe,  
 The dolefull tunes from out my matted haire,  
 And when I die say but—he lov'd me so—  
 And that will some-what ease my raging smart  
 Say (sweet) that these were once thy Lovers lines,  
 Who, with thy love consumed, daily pines

"Then shall I think not all my labour lost,  
 Though thou art lost, the scope of all my paine,  
 And of thy little will I dying boast,  
 Seeing thy all I cannot dying gaine  
 Thy all is my all, which since thou dost denie,  
 My all decayes, and I forsaken die "

This is a very favourable introduction to "Love's Complaints," which then begin, each page containing two such stanzas as the above, sometimes running on to the next page, and at other times finished upon one page. The following is hardly a sufficient specimen, for there is a great deal of beauty, of its kind, in most of the separate pieces, but it is a fair specimen —

"Admiring her faire form and lovely face,  
 Her sweetest beantie, and her comely feature,  
 Adorned with a well-beseeming grace,  
 Wonder unto her sexe, a rarest creature,  
 I thought wherto I might her worth compare,  
 Which like her might be bright, and like her faire

"Then, to the Planets I did liken her,  
 For both do shine, and both are passing bright,  
 And both the royall seates of God doe beare  
 (For Cupid is a God, though wanting sight)  
 Onely the Spheres doe turne and change then way,  
 But th hardnes of her hart doth ever stay "

The last of these separate love-poems affords a note upon the excellent emendation in "Alls well that ends well," Act IV sc 2, where Bertram tells Diana —

"You should be such a one  
 As you are now, for you are cold and stone "

"Stone" has always been misprinted *sterne*, and here the author of "Love's Complaints" compares his mistress in the same way

"But now my voyce is hoarse with playning still,  
 For what to plaine to *stone* will not be hoarse?"

There is a clear misprint near the commencement of "The Legend of Orpheus and Euridice," which follows immediately after the love-verses it occurs in this stanza

"Such was the fane that lay within his breast,  
 The nectar of his dayes, pure well of life,  
 Like to Elysium, fields of happy rest,  
 Even like to those were these pure fields of his  
 Mirrour of beauty, quaintest work of Nature,  
 And heavens image in an earthly creature "

Here, in the second line, we may be sure, if only from the rhyme that "life" ought to be *bliss*. In a despairing speech by Orpheus, after he has lost Eurydice, we are reminded of Shakespeare's Seven Ages.—

"Unhappy man ! the subject of misfortune;  
Borne, and therefore borne to miserie,  
Whose very birth doth comming woe importune,  
Whose life a sad continuall Tragedie ;  
Himselfe the Actor in the world, the Stage,  
While as the Acts are measurd by his age."

There is a fine description afterwards, in a single line, of the icy mountains of Thrace, to which Orpheus flies :—

"He to the isle hills of Thrace doth goe,  
Whose stately tops the world's spectators are."

It reminds us of the description in Shirley's play, "The Brothers," of a deep valley surrounded by overpeering rocks, which the poet says look down, "like the spectators of some tragedy." The subsequent stanza on music is happy :—

"Harmonious consent—musick all divine ;  
A moving tongue whose rhetorick doth delight ;  
Hart-drawing mirth, the soules celestiall wine,  
Which drowns the senses with his pleasing might ,  
The spheres sweet motion, heavens second frame,  
To which it still is like, from whence it came !"

The satire upon the female sex put into the mouth of Orpheus is a little out of place, but the author wished to give his Juha (whom he there actually addresses) a hint or two upon cruelty and tyranny. We must despair of ever arriving at a knowledge of this poet, whose name is lost, while those of so many less deserving, and undeserving, writers have been preserved.

LOWIN, JOHN.—Conclusions upon Dances, both of this Age, and of the olde. Newly composed and set forth by an Out-landish Doctor.—London, Printed for John Orphin-strange, and are to be solde at his shop neere Holborne Bridge 1607. 4to. 13 *leaves*.

This tract is of little value in itself, for in fact it supplies no information regarding the dances "of this age," and very little about the dances of any former time.

The authorship is the point of interest it possesses, for it was written, or compiled, by John Lowin, the celebrated actor : the dedi-



cation "To the right Honorable Lord, my Lord Denne," (which, however, contains no particulars) is subscribed "I L *Roscio*," and a manuscript note on the title-page still farther tends to fix it upon him it is in these terms,—“By Jhon Lowin, witnesseth Tho D 1610” The witness may have been, and probably was, Thomas Dekker, the dramatist, in whose plays Lowin had, doubtless, often acted We may pretty safely conclude that Lowin produced the tract, in order to remove some temporary pressure in 1607, although he very soon afterwards became a considerable sharer among the King’s Players, most likely by means of money which he procured with his wife, Joan Hall, a widow, whom he married in the latter end of that year (See Mem of Shakespeare’s Actors, pr by the Shakesp Soc p 171 )

The dedication is succeeded by an address from “the Printer to the Reader,” dwelling upon the pious tendency of the treatise, which we may reasonably imagine was not much in Lowin’s way, but a style adopted by him for the sake of obtaining a greater sale among the Puritans, the enemies of theatrical performances, and of dances of every description Lowin himself, though a large man, (B and F, “Wild Goose Chase,” A iv sc 2) was a good stage-dancer

The whole is a very disappointing production, and even those divisions of it which seem to promise most perform the least for instance, the portion headed “Of the ordinarie Dances used everie where in these dayes” only consists of such general assertions as that these dances “seeme unto our judgement to be partly vaine, and partly prophane,” but we are not told in what respects they were either the one or the other The character of the pamphlet may be seen in the concluding paragraph, which runs thus —

“Mee thinketh it were enough to make us leave and forsake the usage of such Dances, as are onely effected for the pleasure of our eyes, to observe and consider with studious diligence one thing in the 14 chap of the Apostle S Matthew, how that through the meanes and occasion of a Dance S John Baptist was put to death, which was a most excellent Prophet, and a most faythfull forerunner of our Saviour Jesus Christ To whom with the Father, and the Spirit be all magnificence and glorie perpetually Amen ”

It is very clear that Lowin was well aware of the class of readers he was addressing, and to which he was adapting the matter of his tract What we will now mention puts an end to all doubt as to the date and place of Lowin’s death, which Malone fixed in 1659, at St. Marten’s in the Fields, when it really took place in 1653, as appears by the Register of St Clement Danes, which we quote “24th Aug. 1653, John Lowin, *the player*, buried ”

LUPTON, THOMAS.—A Dreame of the Devil and Dives, most terrible and fearefull to the servaunts of Satan, but right comfortable and acceptable to the chyldren of God &c.—Imprinted at London by John Charlewood for Henrie Car. B. L. 8vo. 60 leaves.

No previous bibliographer has seen this edition of a very singular tract, and the only copy we ever heard of is in the library at Lambeth. It was entered at Stationers' Hall on 6th May, 1583, with the proviso that, before it was printed, Carre "should obtain allowance from the Bishop of London." (Ext. from Stat. Reg. II. 179.) Herbert (III. 1337) speaks of an impression of 1588, and of the dedication to the Earl of Bedford in 1586, but the same dedication, in the exemplar at Lambeth, is prefixed in 1584. It gives no personal information, and there is no great novelty of any kind in the Dialogue between Theophilus and Eumenides, during which the latter relates his dream, the subject being very easily conjectured from the title. It is chiefly of a moral and religious turn, and is entirely in prose, with one passage in it so singular, and of so striking a political character, that we extract it:—

"Then, said Dives, wo woorth these rackte rentes, and unreasonable fines that shall purchase such a kingdome! I would to God I might chaunge my estate of that kingdome with the most vilest and basest cottage on the earth. When they come hyther they will crie out and say, Wo woorth the tyme that ever we rackt our tenants, or tooke such fines to impoverishe them! wo woorth the tyme that ever wee were so greedie of money, and wo woorth the tyme that ever we consumed the same in gluttonous and excessive fae, in proude and sumptuous apparell, in playing of Dice, Cardes, or other games, and other worldly vanities! Wo woorth the tyme that we made our Sonnes ritch by making Tenaunts poore! But cursed be the tyme that we have made our Sonnes Lordes and Gentlemen on the earth with the everlasting damnation of our owne bodie and soules in Hell! That proverbe may be truelie verified in us, which is *Happie is that childe whose Father goeth to the Devill*. This will be theyr song when they come hither, but then they shall be without remedy—as I am."

We can hardly be surprised, if the licensers of that day read the preceding, that some difficulty should be experienced in obtaining allowance for the book. As this copy is, we believe, quite unique, we \*subjoin the very particular colophon:—"Imprinted at London by I. C. for Henry Car dwelling in the Olde Chaunge, at the signe of the Cat and the fiddle, and are to be solde at his shop in Paules Churchyard at the signe of the Blazing starre."

Lupton, among other productions, all of a strong anti-papistical and

puritanical character, was the author of one of the most remarkable dramatic pieces in our language, called "All for Money," printed in 1578, and mainly directed against avarice. It consists of no fewer than two and thirty personages, including Money, Pleasure, Sin (the Vice of the performance), Damnation, the Devil, Gregory Graceless, Mother Croote, William-with-the-two-Wives, Nichol-never-out-of-the-Law, &c &c. It possesses much point and severe satire, and a review of it will be found in "Hist Engl Dram Poetry," Vol II p 347. We do not trace Lupton at either University

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LYDGATE, JOHN —Here begynneth the testamēt of Johñ Lydgate monke of Berry which he made hymselfe, by his lyfe dayes B. L. 4to 14 *leaves*

The only other known copy of this remarkable autobiographical tract, besides that in the Bridgewater Library, seems to be in the public library at Cambridge. Lydgate was, we think, the first English author who wrote his own memoirs.

Under the title of the work is a woodcut of an old monk writing at a desk, with books about him, as well as in an aumbry, or closet, in front. It was perhaps intended for a likeness of Lydgate, or that buyers of the book should so consider it.

At the back of the title-page is another wood-cut of Christ sitting under the Cross, which is repeated at the end. The last page is occupied by Pynson's large device, and not the smaller device, numbered V by Dr Dibdin, who had professedly never seen the work, giving merely Ratson's note regarding it. The poem, which is in seven and eight-line stanzas, begins on sign a ii, in the following manner —

"The yeres passed, of my tender youthe  
Of my freshe age, feared the grenesesse  
Lust apalled, the xperyence is counthe  
The vnweldy ioyntes, starked with rudenesse,  
The cloudy syght, mysted with darkenesse  
Without redresse recure, or amendes  
To me of dethe, haue brought in the kalendes"

Remembrance, who is personified, visits Lydgate, and, after applauding the Spring for its beauty, the author falls to prayer, purposing his "wretched lyfe tamenden," and afterwards gives an account of his youth. Among other things he says —

"My lust was alway to skorne folke, and iape,  
Shrewed tournes euer among to vse,  
To scoffe and mowe lyke a wanton ape :  
Whan I dyd enyll other I dyd acuse.  
My wyttes fyve in wast I dyd abuse,  
Redyer cherystones for to tell,  
Than to go to church, or here the sacryng bell.

"Lothe to ryse, lother to bedde at eue ;  
With vnwasshe handes redy to dynere :  
My Pater noster, my Crede, or my belene  
Cast at the cocke : lo, this was my manere.  
Waued with eche wynde, as doth a rede spere ;  
Snobbed of my frendes such tatches tamende,  
Made deffe care, lyst nat to them attende."

Again just afterwards :

"My port, my pase, my fote alway vnstable,  
My loke, myne eyen vnsure and vacabounde  
In all my werkes sodenly changeable :  
To all good thewys contiaury I was founde.  
Nowe ouersad, nowe mournyng, nowe iocounde,  
Wylfull, recheles, madde ; startyng as an hare  
To folowe my lust, for nothyng wolde I spare.

"Entryng this tyme into relygion,  
Unto the ploughe I put forthe my hande  
A yere complete ; made my professyon,  
Consyderyng lytell charge of thylke bande.  
Of perfectyon full good example I founde ;  
The techyng good, in me was all the lacke :  
With Lothes wyfe I lokked oft a backe."

In the last line but two, the rhyme shews that "founde" ought to be *funde*. Thus Lydgate proceeds through twenty-one stanzas, ending with a pious exhortation in the person of the Saviour : the following is the last stanza, in the same spirit as eighteen others which precede it :

"Tary no lengar, towarde thy herytage  
Haste on thy way, and be of right good chere ;  
Go eche day onwarde on thy pylgremage ;  
Thynke howe short tyme thou shalt abyde here.  
Thy place is bylded aboue the sterres clere ;  
None erthly palaces wrought in so stately wysc.  
Come on, my frende, my brother moost entere,  
For the I offred my blode in sacifyce.

"Thus endeth the testament of John Lydgate monke of Bery, on whose soule Jesu haue mercy.

*"Et sic est finis, sit laus et gloria trinis."*

The colophon is as follows :

"Emprinted at Lōdon in fletestrete by Richard Pynson : printer vnto the kynges noble grace. With priuylege of our souerayne lorde the kyng."

LYDGATE, JOHN —The prouerbes of Lydgate [Colophon]  
 Here endeth the prouerbes of Lydgate, vpon the fall of  
 prynces —Imprynted at London in Flete strete at the  
 sygne of the Sonne by me Wynkyn de Worde B L.  
 4to. 12 leaves.

This is an edition unknown to bibliographers Dr Dibdin mentions one impression by Wynkyn de Worde without date, from which this is essentially different The colophon is on the reverse of C iij The title is in a scroll, with three figures under it, one of them the same as on the title-page of Mychel's "Churle and the byrde," and the two others often used, but there is no person at the back of the title sitting at a reading-desk, as in the Cambridge copy of which Dr Dibdin speaks, for the poem begins on that page as follows

"Go kysse ye steppes of them yt were fortherȝg  
 Laureate poetes, whiche had soueraynte  
 Of eloquence to supporte thy makynge,  
 And pray all tho, yt shall this processe se  
 In thyn excuse, that they lyste to be  
 Fauourable to lacke or to comende  
 Gete thy grounde vpon humylyte  
 Unto theyr grace that thou mayste vp ascende"

The stanza will be found to vary in several particulars from that quoted by Dr. Dibdin, and the same remark will apply to the stanza which concludes the text, which he also extracts (*Typ Ant* II 360) This edition is printed upon only twelve leaves, while that which Dr Dibdin describes occupies fourteen What may be termed the Prologue furnishes two more stanzas of the same form as that above inserted, when the author changes to the seven-line ballad measure then, with the words *Paupertas conqueritur super fortunam*, commences a dialogue between Paupertas and Fortuna, which is nearly the same as that which in Chaucer's Works (Edit Kingston, 1561, and in both Speght's editions, 1598 and 1602) is called "Balade of the village without pantyng" It is succeeded by *Ecce bonum consilium galfridi chauceri contra fortunam*, also printed in different editions of Chaucer Next comes "a commendacyon of pacyence," and a narrative of the death of Cicero, with some sage advice for conduct in life, which is followed by "Lenvoy," occupying twenty-seven eight-line stanzas, and opening thus

"Towarde the ende of frosty Januarye,  
 Whan watry phebus had his purpose take  
 For a season to sojourne in aquarye,  
 And Caprycorne hadde vtterly forsake,

Towarde aurora amorowe as I gan wake,  
 A feldfare full erly toke her flyght  
 Tofore my studye, sange with her fethers blake :  
 Loke in thy myrrour & deme none other wyght."

Respecting the above stanza see Sir F. Madden's "Syr Gawaync,"  
 4to. 1839, Introd. p. lxx. Another stanza runs as follows :

"No man is clere without some trespase,  
 Blessed is he that neuer dyde offence ;  
 One man is meke, another dothe menace,  
 Some man is fyers, some man hathe pacyence ;  
 One is rebell, another dothe reuerence ;  
 Some man coorbed, some man gothe vpryght :  
 Let eche man serche his owne conseyence.  
 Loke in thy myrrour, and deme none other wyght."

This last line, with slight variations, is the burden of every stanza. In the beginning of what relates to the death of Cicero, Lydgate refers to the narrative "Bochas" had given respecting the assassination of Julius Cæsar.

LYDGATE, JOHN.—The Life And Death Of Hector, one and the first of the most puissant, valiant, and renowned Monarches of the world, called the Nyne worthies. &c. Written by John Lidgate, Monke of Berry, and by him dedicated to &c. Henry the Fift, King of England.—At London Printed by Thomas Purfoot. Anno Dom. 1614. fol. 164 *leaves*.

The title-page is a wood engraving, with emblems of the four quarters of the globe, Wisdom and Science supporting the sides, and at the bottom an old man writing in his study.

This is a mere republication of Lydgate's versified "Hystory, Sege and Dystruceyon of Troy," first printed by Richard Pynson in 1513, and subsequently by Thomas Marsh in 1555. It begins with the dedication to Henry V.; "Lenvoy;" "The Translator to his Booke;" and "The Preface to the Reader." The body of the Poem is divided into five Books. At the end Lydgate quotes Guido de Columna as his author, who had derived his materials from Dares Phrygius and Dictys Cretensis. The success of T. Heywood's "*Troja Britannica*, or Great Britaine's Troy," fol. 1609, most likely led to the above reprint by Purfoot of Lydgate's earlier poem on the same subject: Heywood, however, resorted to better authorities.

LYLY, JOHN —Pappe with an hatchet Alas, a figge for my  
 God sonne Or Cracke me this nut Or a Countrie cuffe,  
 that is, a sound boxe of the eare for the idiot Martin to  
 hold his peace, seeing the patch will take no warning.  
 Written by one that dares call a dog, a dog, and made to  
 prevent Martin's dog daies —Imprinted by John Anoke,  
 and John Astile for the Baylive of Withernam, *cum*  
*privilegio perennitatis*, and are to bee sold at the signe of  
 the crab tree cudgell in thwack-coate lane. A sentence.  
 Martin hangs fit for my mowing n d B. L 4to.  
 19 leaves

It is certain that this tract (which is one of the earliest of the pamphlets issued during the Martin Mar-prelate controversy), was published in or before 1590, as it is mentioned in "The first parte of Pasquil's Apologie," printed in that year It also preceded Nash's "Almond for a Parrot," where he calls it "an extemporal endeavour" The author was John Lyly, the dramatic Poet It is written with a degree of humour and spirit, very inconsistent with the affected vein displayed by Lyly in his earlier productions, the first of which, "Euphues the Anatomy of Wit," (see the next Art) came out in 1580, but without date

T Nash tells us in his "Strange Newes," 1592, that Lyly was a small man "he is but a little fellow, but he hath one of the best wits in England" Gabriel Harvey was Lyly's bitter enemy, and never mentions him and his "Pap with an Hatchet" without some term of abuse from Harvey, however, we learn that Lyly was married, and we extract the following entries regarding his family from the Registers of St Bartholomew the Less, in which parish, it seems, he resided —

"10 Sept 1596, John, the sonne of John Lillye, gent was baptised."

(This son died, and was buried 22nd Aug 1597, not at St Bartholomew's, but at St Botolph, Bishopsgate)

"3 July 1600 John, sonne of John Lillye, gent was baptised

"21 May 1603 Frances, daughter of John Lillye, gent was baptised"

Where and when Lyly had been married we have no information, but the following, for the first time, ascertains the date of his death it is from the same Register —

"30 Nov 1606 John Lillye, gent was buried"

Anthony Wood (*Ath. Oxon.* edit Bliss, I. 676) brings Lyly's history no lower than 1597; and Messrs. Cooper (*Ath. Cantab.* II. 326) say "it is supposed that his death occurred in or soon after 1601." He was of both Universities, and began his career at Oxford, as a student of Magdalen College, in 1569. His earliest dramatic work, "Alexander and Campaspe," was printed in 1584: he was then at Cambridge, and owed 20s 10d for batells.

LYLY, JOHN.—Euphues the Anatomie of Wit. Very pleasant for all Gentlemen to read, and most necessarie to remember &c. By John Lylye Master of Art. Corrected and augmented.—London, Printed by J. H. 1631. B.L. 4to. 200 leaves.

This is at least the tenth edition of a once extraordinarily popular work, which introduced a new and vicious style of writing into our language, called Euphuism, happily described by Drayton in two lines in his Epistle to Henry Reynolds:—

"Talking of stones, stars, plants, of fishes, flies,  
Playing with words and idle similes."

The present is merely a reprint of the first edition, which, though undated, must have come out in 1580 under the subsequent title:—"Euphues. The Anatomy of Wit. Verie pleasaunt for all Gentlemen to read, and most necessarie to remember. Wherein are contained the delights that Wit followeth in his Youth by the pleasantnesse of Love, and the happinesse that he reapeth in age by the perfectnesse of Wisedome." The copy before us of 1631 includes the original dedication to Lord de la Warre, and the addresses "to the Gentlemen Readers," and "to my very good friends the Gentlemen Scholars of Oxford." The volume includes the second part of the work, under the title of "Euphues and his England," which originally came out in 1581 (see the next Art.). The signatures, in 1631, are continued from the one part to the other.

LYLY, JOHN.—Euphues and his England. Containing his voyage and adventures, mixed with sundrie pretie discourses of honest Love, the discription of the Countrey,



the Court, and the manners of that Isle Delightful to be read, and nothing hurtfull to be regarded &c. By John Lyly, Maister of Arte. Commend it, or amend it—Imprinted at London for Gabriel Cawood &c 1581 B L 4to. 140 leaves

This is the first edition of the second part of "Euphues, the Anatomy of Wit" It is dedicated at some length to the Earl of Oxford, followed by an address "To the Ladies and Gentlewomen of England," and another "To the Gentlemen Readers" Hence we learn that, Lyly, having published his "Euphues, the Anatomy of Wit," before his friends were aware of what he was about, had rather reluctantly and tardily brought out this second part of the same work Nothing can well be more untrue than the attractive assertion on the title-page, that it contains a description of the manners of England at that period It is entirely prose, excepting some Latin hexameters and pentameters entitled *Jovis Elizabeth*, extravagantly complimentary to the Queen

Anthony Wood (*Ath Oxon* edit Bliss, I 676) referring to Lyly's dramatic productions, says that in 1632 six of them were reprinted at London, "by the care of Hen Blount, Esq afterwards a Knight," an error corrected by Dr Bliss, but into which Sir E Brydges fell when he published his edition of "Phillips's Theatrum Poetarum" in 1800, p 201 The "Six Court Comedies," as they are called, by Lyly, were printed by William Stansby for *Edward Blunt*, who was a bookseller, and was never knighted He was probably the same who, as early as 1600, had published a translation from the Italian under the title of "The Hospital of Incurable Fools," dedicated by him to his "capricious neighbour John Hodgson, alias John Hatter, or, (as some will), John of Pauls Churchyard"

By Lansdowne MS XXXVI, Art 76, an original letter from Lyly to Lord Burghley, dated July, 1582, we learn that he had been in his Lordship's service, and we may infer that he was then in disgrace on some suspicion arising out of incorrectness in his accounts In it he says—"It hath pleased my Lord, upon what colour I cannot tell, certaine I am, upon no cause, to be displeased with me, the grief wherof is more then the losse can be But seeing I am to live in the world, I must also be judged by the world, for that an honest servaunt must be such as Cæsar wold have his wife, not only free from synne but from suspicion And for that I wish nothing more then to commit all my waies to your wisdom, and the devises of others to your judgement,

I heere yeld both my selfe and my soule, the one to be tried by your honor, the other by the justice of God; and I doubt not, but my dealings being sifted, the world shall find white meale, wher others thought to shew cours branne. It may be, manie things wilbe objected, but that anything can be proved I doubt. I know your L. will soone smell devises from simplicity, trueth from trecherie, factions from just service. And God is my witnes, before whome I speake, and before whome for my speach I shall aunswer, that all my thoughts concerning my L. have byne ever reverent and almost relligious. How I have dealt God knoweth, and my Lady can conjecture, so faithfullye as I am unspotted for dishonestie as a suckling from theft. This conscience of myne maketh me presume to stand to all trialls, ether of accomptes or counsell: in the one I never used falshood, nor in the other dissembling."

The above is entirely autograph; and although it has before been mentioned, it has never been printed that we recollect. The upshot of it seems to be that Lyly, being in some office of trust in Lord Burghley's household, had been falsely accused of malversation. His appeal reads like innocence. His undated petitions to the Queen (in whose service he had been for thirteen years) for some higher employment, are printed in Dodsley's *Old Plays*, II. 87, edit. 1825.

LYNDSAY, SIR DAVID.—The complaynte and testament of a Popiniay Which lyeth sore wounded and maye not dye, tyll every man hathe herd what he sayth: Wherfore gentyll readers haste you y<sup>t</sup> he were oute of his payne. B. L. 4to. 23 leaves.

Besides that at Bridgewater House only one other copy of this edition of Sir David Lyndsay's poem is known, and that is deposited in the King's Library. At the conclusion we read as follows: "Here endes the complaynt, & testament of the kynge of Scottes Papinpo, compyled by David Lyndesay of the mount, and finysshed the xiiij. day of Decembre, in the yere of our lord. 1530. Imprynted at London in Fletestrete, at the sygne of the Sonno, by Johñ Byddell. The yere of our lorde M. D. xxxviij. *Cum privilegio*." It is bound up, in the King's Library, with a copy of the same production, and of others, printed in Paris, "at the command and expenses of maister Samuel Jascuy," 4to. 1558. There was also an edition

printed by Scott in Aberdeen, but the differences between the three impressions are little more than typographical Byddell seems to have rendered it more palatable to English ears by rejecting some of the pure Scotticisms in respect of orthography The production itself is well known from Chalmers' edition of the Works of Sir David Lyndsay, 3 vols 8vo 1806

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LYSIMACHUS AND VARRONA —The most excellent Historie of Lysimachus and Varrona, daughter to Syllanus, Duke of Hypata, in Thessalia. Wherin are contained the effects of Fortune, the Wonders of affection, and the conquests of incertaine Time By J H. R. &c —London Printed by Thomas Creede. 1604 B. L 4to 51 leaves.

No other copy of this novel or romance is known it is written in obvious imitation of productions of a similar kind by Robert Greene, but it wants his various fancy and general elegance of expression Of the letters J H R on the title-page and at the close of an address "to the Gentlemen Readers," only the two first are to be taken as those of the author, for he subscribes the dedication to the Earl of Southampton J H, and the R is to be understood as the initial of some addition not easily explained It is very possible that J H. means John Hynd, who two years afterwards published, with his name at length, another work of the same class under the title of "Ehosto Libidinoso," (see p 388)

The story is introduced by complimentary verses signed Ro Bacchus, and Tho Talkinghame, the latter asserting that I H had—

"leapt beyond old Ovids straine  
In taunting Lovers for their fruitlesse paine,"

which in fact gives the general moral of the narration It includes several pieces of poetry, apparently original, whereas Hind in his "Ehosto Libidinoso," besides inserting lines of his own, makes free with the productions of Greene and Breton, The following sonnet by Lysimachus is one of the best specimens, and shows that J H did not concur in the later opinions of Daniel and Drayton, that double rhymes were to be avoided both those poets in correcting their works, as they went again through the press, often substituted single rhymes —

"Should I accuse mine eies that boldly gazed  
 On that faire object, not to be obtained,  
 Or blame the worth in Europ's wonder blazed,  
 That them to looke, and me to love, constrained?  
 Eyes for excuse allledge prevailling reason;  
 Heart in extreames on fancies wrong exclaimed:  
 Hopes Sunshine, clouded like obscurest season,  
 Yields to dispaire, at my misfortunes aymed.  
 Nature, too lavish, outward graces planted;  
 Vertue, too friendly, inward bounties sowed;  
 Yet those faire eyes of courteous lookes are scantied,  
 And Angels hue on tygers thoughts bestowed.  
 Tush! love, with griefes which did oppresse me sore,  
 Is cause that I my deathlike life deplore."

The style of the prose may be judged from the opening of the work:

"In Thessalia, when Nature hath 'made the soyle proude with the beautie of Floras riches, as though she meant to wrap Tellus in the glorie of her vestments, there dwelled a *Magnifico*, a man of most honorable parentage, whome Fortune had graced with many favours, and Nature honoured with sundrie exquisite qualities, so beawtified with the excellencie of both, as it was a question whether Fortune or Nature were more prodigall in desciphering the riches of their bounties. This Knight, thus enricht with vertue and honour, surnamed *Syllanus*, had to joy him in his age a daughter of great beawtie, so exquisite in her exteriour feature, as no blemish might eclpse that which Nature had bestowed in her lineaments. This Damsell, whose name was *Variona*, dayly used to traverse the plaines wherein her father's sheepe were kept, partly to prevent inconveniences which through idlenesse might have annoyed her health, and partly to ply the care of her fathers folds (for she knew that the eyes of the maister feedes the cattell) which with such diligence was performed, as that she seemed with labour to enter armes aganst want, and with her hands thrit to preoccupate her hearts griefe."

The volume, in fact, contains two novels: that of *Lysimachus* and *Varrona* concludes on sign. K 4, and then commences "The Historic of *Valentine* and the two Beggars," which fills the last twelve leaves. Into this novel is introduced a poem of peculiar construction, of which that construction is, however, the only merit: it consists of six stanzas, where the same four rhymes are always repeated, excepting in the third stanza, where the four rhymes are near the beginning of each line. Spenser has a specimen of a somewhat similar kind in his *Shepherd's Calendar* for August, which he imitated from the Italian. J. H. may have imitated Spenser, but, if so, he has not done it well.

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MAIDEN'S CROSS ROW —Here is a necessarye Treatyse for all  
maner persons to reade, and hath to name, the Maydens  
Crosse rewe n d B L 4to 4 leaves

This unique tract, in the Bridgewater Library, consists of thirty seven-line stanzas. It was unknown to Herbert, and it is probable that Dr Dibdin never saw it, certainly never read it, although he gives some account of it (*Typ Ant* III 208), or he would not have assigned it to Lydgate. The first stanza shows that it was by somebody who called Lydgate his "master"

"Janus Byfrons, amyddes January,  
With his frosty berde, and thycke loches rore,  
Began the colde calendas of February  
Right than I thought, how lōge me before  
My mayster Lydgate dyd applye hym soie  
Fables to fayne unto moralyte,  
To shewe the evyll theyr inqynte"

Wyer was no doubt, as Dr Dibdin states, the printer of it, but the conclusion is not, as he gives it, merely "Robert Wyer," but *Finis qd Robert wyer*, which seems to establish that Wyer was the author of it, and, like some others, he might call Lydgate his "master" had he been only the printer of the poem, he would not have added the *qd* or *quoth*, which was then and afterwards the usual mark of authorship. The writer thus proceeds in the second stanza

"All this consyderyd to my bedde I went,  
Fallynge a slepe than full ryght shortly,  
And in this slumbe, methought, incontynent  
By an olyue tre I was full sodaynely,  
Where sat a Mayde complaynyng rufully,  
Beatyng her handes, and under bowes dyd shrowde,  
In the maner folowyng bewaylyng all alowde"

She laments the loss of a "good frende," and that she had spent her "flowryng age in vanyte," and then continues

"I toke no hede unto dame reason,  
Whiche these prouerbes folowyng dyd me tell,  
Upon all the letters to have conclusyon  
So was I ruled by thre enemyes so fell,  
As the worlde, the flesshe, and the fende of hell,  
But, as I may, I wyll them specify  
Eche after other, as I harde them truly"

She follows through twenty-two letters of the alphabet, or "cross-row" (omitting J, and U, or V), lamenting her sins, and giving moral and religious advice, each line of each stanza beginning with a word that commences with one of the letters. What succeeds is a specimen

"Knowe fyrst God and thy selfe, secondly  
 Knowe well thy prynce by dewe obedyence :  
 Knowe thy neyghboure well and certaynely,  
 Knowe well connyng by dewe experyence :  
 Knowe well in whom thou mayst haue confydence ;  
 Knowe well the pore, and not hym forsake :  
 Knowe hym well that thou of counsayle make."

The "Maiden" was in a strait when she came to the letter X, and was obliged to give a Latin stanza, the first word of each line being the abbreviation for Christi, viz. Xpi:

"Xpi time semper potentiam,  
 Xpi vide ac quinque vulvera," &c.

She adds three stanzas as a sort of termination, and the author, who has the supposed vision, thus winds up the work :

"The cocke crowed I dyd awake,  
 Greatly musynge upon my vysyon,  
 And unto me I brefly began to take  
 Penne and ynke for to wryte that season  
 All that I had harde without abusyon ;  
 Prayenge you all, that it doth here or se,  
 To Pardon me of your benygnyte.  
 Finis qd Robert wyer."

Herbert complains that the productions of Wyer's press are so "vilely printed that they are fit only for the ballad stalls." Such doubtless was the destination of "The Maydens Crosse rewo."

**MALT-WORMS.**—A Guide for Malt-Worms. The Second Part. Being a Description of the Manners and Customs of the most Eminent Publick Houses in and about the Cities of London and Westminster. With a Hint on the Props (or principal Customers) of each House. In a Method so plain that any Thirsty Person (of the meanest Capacity) may easily find the nearest Way from one House to another. Done by several Hands. Illustrated with proper Cuts.—Sold by T. Bickerton in Paternoster-Row. Price 6*d*. Where the First Part may be had at the same Price. n.d. 8vo. 24 leaves.

Curious and amusing wood-cuts of all the signs of Public Houses celebrated in the work accompany it, a page being devoted to each,

with descriptive, satirical and humorous verses under every sign, together with explanatory and other notes

An "Advertisement" is placed at the back of the title-page, which consists of remarks and additions such as this —

"George Clements is desired to take notice that we received his Letter, and detached two of our Malt-inquiring Topers to the Royal Head at the Three Cranes, but as our Messengers met with saucy language from the Hostess, we pass by that House and the old Officer that's parted from his Wife, as not worthy a Page in our book"

The Author (or Authors) then proceeds to the Signs, and commences with the White Lion in Brick-lane, under which are thirty lines giving an account of the house, the landlord and the frequenters of it Here we meet with an expression which was then going out of use .

"The Props that are this Houses chief support  
Is Hol —s, who justly now sits *a la Mort*"

Of the King's Head (Charles I) on the next page we are told,

"Englands bless'd Martyr's Head next claims our call,  
A House that rises by that Monarch's Fall"

The next Sign we arrive at is the singular one of Thomas Deloney's "Jack of Newbury," here called John Winchurch, instead of Wincomb We are informed that the House itself was built in the reign of Henry VIII

"Built in the last of Englands Henry's days,  
Here trade increases in this pyles decays,"

and that Winchurch, or Wincomb then

"Possess'd two hundred Looms in one abode  
And had five hundred servants at his nod"

One of the most curious Signs is that of "The Flying Horse," on the back of which a man sits, and with a sword strikes a quintain if he hit the ring, all is well, but if he miss it, he is violently struck by a bag of sand Here also we have the Tudor Rose, in Bridewell Alley, Southwark, probably the very same that existed in the time of Henslowe and Shakespeare, and which gave name to the Rose Theatre The Guy of Warwick, in Milk-street, is illustrated by a wood-cut of the hero with a boar's head on his spear, and the dun Cow at his feet On p 28, we have a droll representation of a Goose running away from a Grid-iron, the very sign that still exists, and was then, as now, in St Paul's Churchyard At the top of the page headed "Essex

Street," we have what was intended for the sign of Queen Elizabeth's decapitated favourite; and three Morris Dancers, duly caparisoned, dance at the top of a page, beginning with these lines :—

" The Man that these *Three Morris Dancers* owns  
Is, tho' a Welchman, none of Meilin's sons."

On the last page but one we have some additional notes in prose, ending with the following: "Those Gentlemen who can furnish us with any hints on other houses are desired to direct them to T. Bickerton, at the Crown in Pater-noster Row, and they shall be inserted in our *Third and Last Part*."

It will be observed, as noted on the title-page, that this is "the second part" of the work, but we never heard of it before, nor of any first or third parts, excepting what is said of them in this "second part."

Beer and Ale are stated to be the chief drinks at the various signs hitherto introduced, but on the last page of the tract, 48, we have a notice of a celebrated "Gin-house," which was open at "Lincoln's Inn, Backside," probably meaning what was, and still is, called "Whetstone Park," always famous for its vices and irregularities: it begins

" As in our First Part we a Tavern chose  
With which we did our tiresom Journey close ;  
So now, fatigu'd with drinking common Bub,  
Pass we to the red hot Geneva Club."

It seems to have been kept also as a Dancing School, by Simon Pen and his wife Jude. A note is given in the margin, informing us that "At this house there are three Clubs in a day, (7 in Morn. 12 at Noon, 9 at Night). Pen's Royal Gin cures the Gout sooner than the Anodine Necklace." There is no date to this Tract, but it was probably anterior to 1690.

**MANNER TO DIE WELL.**—The Maner to dye well. An Introduction moste compendiously sheweinge the fruitefull remembrance of the last fowre things: That is to say, Death, Hell, Judgement and the joyes of Heauen. Gathered out of manye good Authours, both comfortable and profitable to the dilligent Reader. Learnedly instructing howe to provide for Death.—Imprinted at London by Richard Johnes. 1579. 8vo. 68 leaves.



The address "to the Reader" commences at the back of the title-page, and is followed by three poems—"Of the fall of man, and the punishment by death for the same, and of the uncertaine hour of death,"—"Of Death, Judgement, Hell and Heaven,"—and "Of the houre of Death, worthy of often repetition" The first begins thus.

"By sinne against the lyving Lorde  
 olde Adam, our first Sire,  
 Death to himselfe and all his seede  
 hath gained for his hire  
 Mortalitie and temporall death,  
 this gift our Parents wonne  
 In Paradise the frute forbyd  
 to eate when they begonne  
 First sinne began, and after death  
 in haste did it ensue,  
 By whom ech man must passe herehence  
 as sure as God is true"

We just afterwards encounter a probable misprint

"No shadowe dark on mossie corps  
 more duely doth attende  
 Then lurking death, who alway seekes  
 Man to confounde and ende"

Here "mossie" corps ought perhaps to be *massie*, i. e. *heavy* or *solid* corps in the first line of the next poem we have the word

"Eche thing returns to massie earth,  
 and endes where it begunne  
 Fresh flowres and all that beareth breath  
 as shades away doth runne  
 Nothing for long accompted is  
 that must in time decay,  
 To morrowe next perhaps shalbe  
 my death and dying day"

It ends thus

"Dread, feare, and cast thy count therfore,  
 prepare thy harte, I say  
 Live thou as though death present were,  
 thy due preparte to pay"

What is the meaning of "leares" in the third poem, "Of the houre of Death, worthy of often repetition?" "Leer" is an old word for *skin* or *complexion*, and perhaps, we are here to take it for the *cheeks*

"Then trickling teares by watered leares  
 in floudes of griefe doth runne,  
 For losng of the heavenly joyes  
 that easily mought bene woon  
 Intycements fowle of filthy fleshe  
 just cause of griefe then bringes,  
 For that by them the sweete delight  
 of heaven and heavenly thinges

From sinfull soule for ever, alas,  
 remedlesse is reft,  
 And endlesse paines, by just desart,  
 by God to it is left.  
 It blussheth for that sinfull fleshe  
 it did so much set by,  
 The fooode of greedy scrawling wormes  
 in grave when it doth lye."

The author describes a death-bed, and then says :

"Huge routes of uglye dreadfull divelles  
 on thone side standeth neere ;  
 The vertues on the other side  
 with Angels passing cleare :  
 And in the midst, betwixt them both,  
 by just and upright dome  
 Its clearely judged to whether side  
 the wandring soule shall come."

It ends :

"Praise be to God our Saviour,  
 and to his name also,  
 Who graunt that to his glory we  
 all thinges by him may do."

The rest of the work (we only know of one copy of it) is prose, and is thus headed : " A ready Instruction and godly exercise for an happy death, spoken, as it were, in the person of Christe unto the Soule. Translated out of the Booke called *Pharetra divini amoris*." The style, as may be supposed, does not at all remind us of Jeremy Taylor's " Holy Dying."

MARCELLINE, GEORGE.—*Epithalamium Gallo-Britannicum* : or Great Britaines, Frances, and the most parts of Europes unspeakable Joy, for the most happy Union, and blessed Contract of the High and Mighty Prince Charles, Prince of Wales, and the Lady Henrette Maria, Daughter to Henry the fourth, sirnamed the Great &c.—London Printed for Thomas Archer, &c. 1625. 4to. 77 leaves.

It is dedicated by the author, George Marcelline, to Prince Charles, followed by an Epistle to the Duke of Buckingham, and an address "to the Reader." To these is added a large folding plate, representing Prince Charles and Henrietta Maria standing hand in hand, a flying Cupid with a crowned flaming heart being between them : they

are surrounded by architectural ornaments and pedigrees A couplet is placed on a ribbon over each head, and there are twenty-two verses at the bottom of the plate, which do no great credit to the author's Muse, excepting for her loyalty They are these

“Thrice happy Union and Communion sweet,  
 When Pallas gives to Ceres lovely greet,  
 When Warre and Wealth, when Peace and Pollicie  
 Walke hand-in-hand in blissefull Unitie  
 Two so distinct to be so hinct in one,  
 Like individuals, needes not heere be showne  
 A Paradox, yett those two opposites  
 Heaven in this Royall Paire blestly unites  
 To make our Albions oderiferous Rose  
 With Fraunces Flow'r de Luce closely to close  
 In holy, happy, Heav'n-desir'd affection,  
 To tottering Europes all-admir'd protection,  
 To make our Englands aged Salomon  
 (The royall Cedar of our Lebanon)  
 With spacious, specious branches to respring,  
 To joy the hearts of Subjects and of King  
 By Mars his martiall might to make Foes perish,  
 By Ceres serene sight true Friends to cherish,  
 In Charles and Henrietta's hand and hart  
 To see the seate of Virtue, Armes and Art,  
 In both to make both Friends and Foes to wonder  
 Whom Heav'n (thus) joynes, lett none dare put a sunder”

The author was prudent in making the whole body of his work prose it is a panegyric upon James I, Prince Charles, and Henrietta Maria In 1624, he had printed a broadside on the death of the Duke of Lennox, which has come down to our time, but was as little really worth preservation as the above.

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MARDELEY, JOHN —Here is a shorte Resytal of certayne holy Doctours whych proveth that the naturall body of christ is not conteyned in the Sacramēt of the Lordes supper but fyguratyvely collected in myter by John Mardeley — [Colophon] Inprinted at London in Saint Andrewes Paryshe in the Waredrop, by Thomas Raynalde. *Cum privilegio* 8vo B L. 8 leaves

The printer of this tract was in business from the year 1540 to 1550, and as there is no date in any part of the above work, we may place it in that interval It is singular to find such a topic treated in verse

at all, much less in such comic Skeltonical "myter" as the following, with which Mardeley commences :

"It is merveld moche,  
Mens myndes is soch,  
To sow discorde,  
In hand to take  
Any boke to make  
That doth not accord  
Wyth Goddes holy worde,  
Whych cutteth bothe wayes.  
Frome that Testament  
They do dyscente  
Into prophane wayes,  
For many whych lokes  
Vpon soche bokes  
Playnly dothe see  
Wythe woordes confuse  
Suche doo abuse  
The verytye." &c.

However, he changes his "myter" towards the conclusion to a form rather more adapted to the subject, but still the question is never argued in a becoming manner. Mardeley's object clearly was, to produce some impression on the lower orders by the popular character of his composition. Three or four copies only of this "Resytal" are known, and Herbert and Dibdin (Typ. Ant. iv. 571) have given the title (with five or six variations) but not the colophon. Herbert only spoke of it at second-hand, and nobody has quoted any extract to show the real nature of the production. Mardeley, who had a public employment in the Mint under Henry VIII., was anxious to forward the views of the Reformers, and to counteract the prevalent notion of the real presence in the Sacrament of the Eucharist.

MARKHAM, GERVASE.—The famous Whore, or Noble Curtizan : Containing the lamentable complaint of Paulina, the famous Roman Curtizan, sometimes Mrs. unto the great Cardinall Hypolito, of Est. By Garvis Markham.—London, Printed by N. B. for John Budge, and are to be sold at his shop by the great South gate of Paules. 1609. 4to. 21 leaves.

Although this rare poem is included in nearly all lists of Gervase Markham's productions it has never been described : its merits are by no means great, but the subject is original, and we are not aware that

it has ever been adopted by any writer native or foreign. The Cardinal Hippolyto, mentioned on the title-page as the protector of Paulina, is the same personage to whom Ariosto had dedicated his *Orlando Furioso* in 1515, but how far the profligate incidents here contained are true we know not, nor indeed what was the real connexion between Hippolyto and the celebrated courtesan. She is made in several places to quote and to refer to Ariosto and his stories.

There is no dedication to the performance, and it is introduced simply by a brief address from "the Printer to the Reader," in which he says nothing of the author, but observes that the heroine "hath bin a mēere stranger to our English nation till this howre." The poem, which is in couplets, opens thus —

"Although 'tis all too late that I complain  
Of those deepe scars which on my fame remain,  
And that unseasonably to grieve our il  
Shews our defect in reason, yet I will  
Take truce with order, and lament that fate,  
Whose strength of hope is only desperate."

From hence Paulina goes over all the infamous transactions of her wicked life, beginning at the age of thirteen, when she bestowed her charms upon "a groome as base as earth" (by whom it seems she had a daughter) and was finally sold by her mother to "the great Cardinal Hippolyto," who kept her until he got rid of her by marrying her to a needy young man, who spent all her portion and abandoned her. She then started in life as a Roman courtesan, and was first kept by three men, and afterwards by two, who allowed her monthly pensions —

"Besides, they gave me pendāts wrought of gold,  
Bracelets and chaines most curious to behold,  
Perfumed gloves, gownes, kirtles, vasaies, muffs,  
Borders and tyers, rebatoes, falles and ruffes," &c

What "vascaies" may have been we are not able to explain, but it may have been meant for *waistcoats*, then much worn by prostitutes in England, and from which they were sometimes called *waistcoateers* (See B and F's "Wit without Money," A iv Sc 4, &c.) Possibly, it was some fashion derived from Biscay, or *Baske*, but at all events it was an expensive part of female habiliments. Afterwards Paulina repents, goes into a convent, but repents her repentance, breaks out afresh into every species of vice, and, after having gone all lengths, at a very mature age falls in love with a young man, who uses her with the utmost cruelty she exclaims,

"O you that rich in beauty are, and know  
The strength of eyes, and what from thence doth flow,

Know they must fade : then, wisely spend your youth,  
 Lest scorned beggery bring hated ruth :  
 But, above all, beware the plague of love,  
 Lest you my torment and affliction prove."

Her latest suffering seems to have arisen from the fact, that her daughter married an artificer, instead, as it would seem, of relieving the wants of her mother by pursuing a course like her own. Nevertheless, Paulina ends by warning the young to shun the vices to which she had yielded: her last lines are:—

"Remember that a spotlesse youth still beares  
 The noble markes of honourable yeares :  
 The beauty of the bodie is but winde ;  
 She truly faire is that is faire in minde.  
 When we are dead we leave behind our shame,  
 And carry with us nought but our good name.  
 'Tis ill to sinne, but much worse neare to mend :  
 A vertuous life doth make a worthy end."

The work is ill printed, but it is easy to correct most of the errors. Markham makes only one classical allusion, and that is to the story of Jupiter and Danae, or *Dione*, as it stands in the text. Some blunders are so glaring, that the author never could have revised his sheets in the press: it was hardly then usual to do so.

MARKHAM, GERVASE.—The Gentlomans Academie, or the Booke of S. Albans : Containing three most exact and excellent Bookes : the first of Hawking, the second of all the proper termes of Hunting, and the last of Armorie : all compiled by Juliana Barnes in the yere from the incarnation of Christ 1486. And now reduced into a better method by G. M.—London Printed for Humfrey Lownes &c. 1595. 4to. 97 leaves.

This is probably "the book of the sciences of hawking and hunting" to which Master Stephen alludes in Act I. Scene i. of Ben Jonson's "Every Man in his Humour," which was first acted either in 1595 or 1596. It is a republication, with many variations, of a work known by the name of "The Book of S. Albans," by Juliana Barnes, or Berners, first printed, as the above title-page correctly states, in 1486.

Markham's work is dedicated "To the Gentlemen of England, and all the good fellowship of Huntsmen and Falconers;" and he professes

to have observed, in many instances, the "plaine and homely English," and the "honest simplicitie" of the old times On p 41 is a new title-page "The Booke of Armore London Printed by Valentine Sims for Humfrey Lownes &c 1595," and what follows is a treatise on "the genealogie of coate-armors, and how a perfit Gentleman shall be knowne from an imperfit clowne" The whole work is prose Markham began authorship in 1595

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MARLOWE, CHRISTOPHER.—All Ovids Elegies · 3 Bookes By  
C M Epigrams by J.D At Middlebourgh. n d. 8vo.  
51 leaves

The elegies of Ovid were translated, as far as they may be considered translations, by Christopher Marlowe, and the epigrams were written by Sir John Davys, author of "Orchestra," &c (See p 190)

This edition, preserved at Bridgewater House, is one of extraordinary rarity, and, though undated, was probably printed before the year 1600, and perhaps not long after Marlowe's death in 1593 The versions were subsequently republished under the same title and without date, but, judging from the type, at least forty or fifty years after the edition now in our hands One ground for concluding that the edition before us was printed prior to 1600, is that an Epigram contained in it by Sir John Davys is clearly alluded to by Sir John Harrington in his "Metamorphosis" of Ajax, 1596, 8vo, "Heywood (he says) for his Proverbs and Epigrams is not yet put downe by any of our countrey, though *one* doth indeed come neare him, that graces him the more in saying he puts him downe" "M Davies" stands in the margin opposite, and the passage has reference to the following Epigram, numbered 29

*"In Haywoodum*

"Haywood, that did in Epigrams excell,  
Is now put downe since my light Muse arose,  
As Buckets are put downe into a Well,  
Or as a schoole boy putteth downe his hose"

The same Epigram is answered by T Bastard in his "Chrestoleros," 1598 (Lib II Epigr 15), and in "Skaletheia," printed in the same year, E Gulpin takes up the same subject as the Second Epigram of Sir John Davys It is pretty clear, therefore, that there was an edition of Davys' Epigrams before the commencement of the seventeenth

century. Marlowe's paraphrase of Ovid's *Elegies* begins thus, more literally rendered from Ovid's *Epigramma in Amores suos* than some of the *Elegies* which follow it:—

“We which were Ovid's five bookes, now are three,  
For these before the rest preferieth he.  
If reading five, thou plainst of tediousnesse,  
Two tane away, thy labour will be lesse.”

After Lib. I., *Elegia* 15, comes “The same by B. J.,” which may mean Ben Jonson, but it is rather a correction and improvement of Marlowe, than a new translation.

MARLOWE, CHRISTOPHER.—*Hero and Leander*: Begun by Christopher Marlowe and finished by George Chapman. *Ut Nectar Ingenium*.—London Printed by A. M. for Richard Hawkins: and are to bee sold at his shop in Chancery-Lane, neere Serjeants Inne. 1629. 4to. 46 leaves.

Christopher Marlowe, or Marloe, having been killed in a fray by Francis Archer on the 1st June, 1593, booksellers seem to have immediately set about printing some of his productions: his tragedy of “Edward the Second” was entered at Stationers’ Hall on the 6th July, 1593: his “first book of Lucan” on the 28th September, and his “Hero and Leander” on the same day. The last was as much an original Poem as any work of the kind could well be rendered, founded upon an ancient fable; and accordingly, while the first book of Lucan was entered as a translation (for such it was), the “Hero and Leander” was said to have been “devised” by Marlowe. The memorandum runs precisely thus:—

“xxviij<sup>o</sup> die Septembr. [1593]

John Wolf. Entred for his Copey &c a booke intituled Hero and Leander, being an amorous poem devised by Christopher Marlow	vj <sup>d</sup> ”
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Although entered for publication in 1593, it nevertheless did not make its appearance until 1598, and then it was printed, not by John Wolf, but by Adam Islip for Edward Blunt. G. Chapman followed up the subject, as we may presume, before Marlowe's portion came out, because near the beginning of Chapman's portion, there is a laboured passage on the expedition of the Earl of Essex to Cadiz, which could not have been written after the fall and execution of that nobleman:



Cádiz is there, with some ingenious constraint, likened to Hero, and "princely Essex" to Leander see also Meres' *Palladis Tuma*, 1598, p 282, and the quotation in Engl Parn 1600, p 172

There is no especial rarity in the edition of 1629, but this particular copy is valuable on account of the early manuscript notes it contains relating to Marlowe, his religious opinions, and his fate As far as we know, Marlowe's and Chapman's portions of the poem were printed together for the first time in 1600, but Chapman's name was not placed upon the title-page until 1606, and it continued in the same form in the impressions of 1609, 1613, 1619, 1629, 1634, and 1637 Thus we see also how popular the work became Chapman divided it into six "Sestnads," and Marlowe wrote no farther than the end of the second, where we find the following MS note in the copy before us — "Here all that Marlowe wrot of this subject ends"

The only date given in these notes is attached to the first, viz, "Feb 10 1640," and they contain information, as far as we can judge, derived from a person who was personally acquainted with Marlowe the name, which we leave blank, is always represented by now unintelligible cyphers, and the earliest note, which is upon the title-page, is this, in a plain large hand —

"Feb 10 1640 Mr — said that Marlowe was an Atheist and wrot a booke against the Trinitie how that it was all one mans making, and would have printed it, but it would not be suffered to be printed Hee was a rare scholar and made excellent verses in Latine Hee died aged about 30"

Here the word "Trinitie" (which is pretty clearly to be made out) is in cypher, as well as Marlowe's name Another MS note on the title-page has been so entirely obliterated as to be illegible At the back of the title-page is a specimen of Marlowe's Latin verses, *In obitum honoratissimi viri Rogeri Manwood Militis, Quæstori Reginalis Capitalis Baronis* these we do not here subjoin, because they are printed, from this book, in the Rev A Dyce's edition of "Marlowe's Works," III p 308 We add, however, what forms part of the same MS note, but which the Rev Mr Dyce has not given —

"Quonquam Aristoteles reliquit dubium problema hoc esse *An sit mundus æternus*, tamen in eam sententiam inclinat quod sit æternus Neque enim humana ratio altius potest ascendere quam ut statuat mundum esse æternum, et infinitos homines præcessisse nos, ac sequi, hic cogitur subsistere Sed ex hac ipsa sequitur periculosissima opinio, quod anima sit mortalis, quia philosophia nescit plura infinita, necesse enim est rationem humanam majestate harum rerum obrui, et impingere — Luth Enar in prim cap Gen"

Then, at the end of the printed dedication by E B to Sir Thomas Walsingham, we read as follows in MS —

"Christopher Marlowe, who wrot the 2 first sestiads of Hero and Leander was an acquaintanc of Mr. — of Dover whom hee made become an — so that hee was faine to make a recantation uppon this Text, "The foole hath said in his heart there is no God." — would say (as Galen) that Man was a more excellent composition then a beast, and by reason thereof could speak ; but affirmed that his soul dyed with his body, and as wee remember nothing before wee were borne, so wee shall remember nothing when wee are dead.

"This — learned all Marlowe by heart, and divers other bookes : he would never have above one book at a time, and when hee was perfect in it, hee would put it away and get another. Hee was a very good scholar : *teste* Mr. —"

Before the commencement of the poem, on the margin, we read these words :—

"Latet in muliere aliquid majus potentius omnibus aliis humanis voluptatibus." Marlowe was stabd with a dagger, and dyed swearing.

There are no other notes, but whoever made them was a most diligent reader of the book, and has underscored passages that he liked best throughout, but especially in Marlowe's portion—the two first Sestiads. It should seem, from a passage referring to Marlowe on sign. F 2 b., that he had urged Chapman to complete his unfinished song—

"Tell it how much *his late desires* I tender," &c.

Hence we may infer that Marlowe and Chapman were acquainted ; but we do not know that there exists any direct evidence on that point. Chapman greatly admired Marlowe.

MARLOWE, CHRISTOPHER.—The second part of the Historie, called the Nature of a Woman : Contayning the end of the strife betwixt Perseus and Theseus. Compiled by C. M.—At London, Printed by the Widow Orwin for Clement Knight, and are to be sold at his shop at the little North-doore of S. Paules Church. 1596. 4to. B. L. 22 leaves.

We have placed the great name of Marlowe at the head of this article, because Malone (who only had a copy of the work) wrote on the fly-leaf, "Probably C. M. means Christopher Marlowe." Nothing, however, is less probable. Whether Malone ever read the tract or not, we are quite sure, after a patient perusal, that Marlowe had nothing to do with the authorship of it ; and that the initials C. M.

were prefixed to induce buyers to believe that they were purchasing the posthumous work of a most popular poet, who had been killed three years before. From beginning to end there is but one passage which has the slightest pretence to poetical excellence. It is not far from the commencement, where King Perseus meets with his wild son, Adrianus, wandering in a wood "invroned with a circle of mightie mountanes, like the forme of an artificall theater, whence from every side the idle beholders sit and see the arte of imitating actors." Several other poets have used the same simile (see p. 496), but C. M. is the earliest author we have met with who employed it. Here, too, we have been compelled to correct the grammar, for *sits* and *sees*, in the original, do not agree with their antecedent "beholders" and, we feel convinced that, whoever wrote the "second part" of "the Nature of a Woman" borrowed the thought from some preceding writer. Nobody but Malone has, we think, ever charged it upon Marlowe, and in the collected editions of his works not a word is said about any such production. This may be deemed an omission, seeing that Marlowe's initials are obvious on the title-page, and that Malone was misled by them.

What may have become of the *first* part of this "Historie, called the Nature of a Woman," nobody has discovered. It must have been lost, and we only know that it once had existence by this single copy of "the *second* part." It is just within the range of possibility that Marlowe, in his lifetime, having penned and published a *first part* (though none of his contemporaries or immediate successors give a hint of the kind), some wretchedly inferior scribe, after Marlowe's death in 1593, took advantage of the circumstance and attributed this "second part" to him also.

The whole is divided into nine chapters, and it begins almost unintelligibly to those who have not read the first portion of the work, for we are compelled to take up the story in the middle, and to untangle and join the broken and ragged thread of the narrative. Afterwards we find abundant materials for a romance, but employed most unartificially and clumsily. We have two kings, brothers, fighting for their thrones—a wild son, who had been nursed and nourished in his infancy by a lioness—two malignant queens, rivalling each other in bad qualities, and thence, as the writer contends, displaying the true "nature of a woman"—a band of Outlaws, the hero falling in love with the reputed daughter of the chief—bloody battles and desperate personal encounters, in which the hero of course displays prodigious

prowess, and, finally, the pacification of the kings and exposure of the queens, with the happy union and enthronement of the lovers. There seems nothing wanting to the machinery but a giant and an enchanter.

The whole is prose with the exception of two detached specimens of verse, neither of which is worth quoting, so common-place are they in topics and treatment, and so unlike anything that Marlowe's genius would have produced. As for the prose, the most remarkable thing about it is its tedious alliteration :—" But as it fares (says the author in one place) with the ever-swelling surges of the senceles seas, that, the weary water working, men fall from the greedie gripe of Scillaes shivering shores, into the covert Charibdes cruel course." Of the hero, named Adrianus, we are told, " To bee short, there was perfection of bodie without the pampering of pride, vertue of mind without the varietie of misleading manners, a true telling tongue that never tasted a trifling tale : so heere was deciphered the difference betwixt the intent of nature in our first creation, and the event of use in our education ; for that the one first formes all thinges to the best, and the other, in the end, frames them commonly to the worst."

Perseus and Theseus are the two contending brothers, and the former is the father of Adrianus, the hero, and the latter, of Laryna, the heroine : the Outlaw is of course nothing less than a disguised prince. At the close no poetical justice is inflicted on the guilty queens, for they fall down before their husbands, and are instantly forgiven the intended "murthering of their children when infants." The winding up is mere patch-work and botchery.

**MARRIAGE.**—A complaynt of them that be to soone maryed.  
4to. B. L. 13 leaves.

Wynkyn de Worde, very late in his career, (his will was proved on the 19th January, 1534-5) put forth three semi-serious tracts upon matrimonial alliances ; and as the present is dated 1535, we may feel pretty confident that it was the latest production of his press, and that it was not issued until after his death. The date, 1535, is given in a very unusual manner in the rhyming conclusion, or colophon, which runs in these terms :—

'Here endeth a full dolefull complaynte  
Of many a man of there one concorde,

Lokyng with face pale, wanne and faynte,  
 Cursyng the tyme of theyr accorde  
 Fynysshed and done the yere of our loide  
 A thousand cccc and xxxv at London,  
 Enprynted also by Wynkyn de Worde  
 In fletestrete at the sygne of the son "

On the title-page, or rather on the first leaf, is a woodcut (often used for other pieces) of two men conversing. The other tracts on the same theme have no dates, and are respectively called "The payne and sorowe of euyl maryage," and "The complaynte of them that ben to late maryed." They are all obviously translations from the French, and as the translator, Robert Copland, put his name to the last, we need not hesitate long in assigning the two others to him. All three were unknown to Ames and Herbert, and Dr Dibdin strangely inserted the one marked 1535 among the undated productions of the press of Wynkyn de Worde. We subjoin two or three characteristic extracts.

The first stanza, after a brief introduction, is this —

"Now am I in grete myschefe and sorowe,  
 To soone I put my body in gage  
 I lyve in care, nyght, even and morowe,  
 Lytell lacketh that I ne enrage  
 To be to soone maryed I layde my gage  
 Cursed be the tyme that I it ever knewe  
 The devyll have his parte of maryage,  
 And of hym that me fyrste therto drewe "

He follows it up by a passionate appeal to the young, warning them to eschew marriage, and says —

"Better ye were withouten harme  
 For to become a celestyne,  
 A grey frere, Jacopyn, or a carme,  
 An hermyte or a frere Austyne  
 Fle ye therfro, ye seke your fyne,  
 And the abregmente of your dayes,  
 Wherefore do not your self enclyne  
 To entre with ryght and other wayes "

He states that if he required his wife to do anything towards the maintenance of the family, she instantly called in her mother —

"Than cometh her cosyns also  
 For to complaysshe my passion,  
 Her gosseps and her neyghbours to,  
 Semblyng lyke a proressyon  
 God knewe what destruccyon,  
 Drynkyng my wyne all at theyr ease  
 All thyng goeth to perdycon,  
 Nevertheles I muste holde my pease "

As a hint of the manners of the time, he asserts that wives went on

pilgrimages merely for pleasure, and for the sake of spending their husbands' money :—

“Then must they have newe habytes,  
Gownes and other a byllementes,  
Rynges of golde, perles and cresolytes,  
Bedes and gyrdelles with long pendentes,” &c.

This cannot fail to remind the reader of Chaucer's Wife of Bath .—

“Therefore made I my visytations  
To vigilles and to processyons,  
To preachyngs eke and to pilgrymages,  
To playes of myracles, and to maiinges,  
And weared on my gay skarlet gytes.”

The author, or rather translator, concludes by assuring us, that this is “his fyrst werke :” it might be the first Copland had rendered into English, but, as we have shown, it must have been about the last upon which the press of Wynkyn de Worde was employed : his *Vita Æsopi*, however, bears the same date, viz. 1535.

MARSTON, JOHN.—The Metamorphosis of Pigmaliions Image.  
And Certaine Satyres —At London, Printed for Edmond  
Mattes &c. 1598. 8vo. 45 leaves.

Marston is to be placed seventh in the list of English satirists, Bishop Hall, to whom he often alludes, being, as elsewhere shown (p. 357), the sixth, though claiming to rank as the first. Marston is a manly, vigorous, but often rugged writer, and seems sometimes even to disdain graces of style and ornaments of poetry. He was an original thinker, but his satirical productions are full of local, personal and temporary allusions, which are now often unintelligible.

“The Metamorphosis of Pigmaliions Image” is dedicated “To the Worlds mightie Monarch Good Opinion ;” and the principal purpose of the author was to ridicule, and to show the immorality and evil tendency of a class of poems then fashionable, and to which Shakspeare's “Venus and Adonis” belongs.

The main production consists of thirty-nine six-line stanzas. The “certain satires,” four in number, and all written in couplets, follow, but the versification is sometimes harsh, and the rhyme frequently careless and defective.

Preceding the satires is a poem headed *Reactio*, wholly occupied by

a vindication of the writers whom Hall had previously attacked in his "Virgidemiarum" addressing that author, Marston exclaims

"Vaine envious detractor from the good,  
What cynicke spirit rageth in thy blood?  
Cannot a poore mistaken title scape,  
But thou must that unto thy Tumbrell scape?"

and he subsequently adds four of the smoothest lines in his volume

"So have I seene the March wind strive to fade  
The fairest hewe that Art or Nature made  
So Envy still doth barke at clearest shine,  
And strives to staine heroyck acts devine"

The dedication to Good Opinion is subscribed W K, the initials of William Kinsayder, the name under which Marston published his earlier productions. He was the author of a Masque, existing only in MS, and of an uncertain date, which he wrote for Alice, Countess of Derby, who was married to the first Lord Ellesmere. It is thus dedicated to her Ladyship in the author's own handwriting

"MADAM,  
If my slight Muse may sute yor noble merrit  
My hopes are crownd, & I shall cheere my spirit,  
But if my weake quill droopes, or seems unfit  
'Tis not yor want of worth, but mine of witt  
"The servant of yor Honor'd  
"Virtues  
"JOHN MARSTON"

The body of the Masque is in the hand-writing of some person whom Marston probably employed for the purpose.

MARSTON, JOHN —The Scourge of Villanie. Three Bookes of Satyres. Perseus. *Nec scompros metuentia carmina, nec thus* —At London, Printed by J R. and are to be sold by John Buzbie &c. 1598. 8vo 62 leaves.

A second edition of these satires was printed in the following year, without the name of any stationer or bookseller. This caution, no doubt, arose out of an order made by the Archbishop of Canterbury and the Bishop of London on the 4th of June, 1599, under which Marston's Satires, Davys's Epigrams, and some other works of a similar kind were burned at Stationers' Hall. A decree was also then issued that "no satires or epigrams should be printed hereafter"

The main difference between the editions of "The Scourge of Villanie" in 1598 and 1599 is, that the latter contains an additional satire personally directed against Hall, produced by an Epigram which Hall had "caused to be pasted to the latter page of every *Pigmalion* that came to the stationers of Cambridge."

Marston dedicates this volume "To Detraction," and at the end of the Satires he inserts an invocation "To everlasting Oblivion." Few authors, however, seem to have been fonder of notoriety, although he affected to despise himself as well as his contemporaries. He subscribes a prose address "To those that seeme judicciall perusers," W. Kinsayder. In the comedy of "The Return from Parnassus," 1606, Marston is called "Monsieur Kinsayder;" and in his own play, "What you Will," 1607, he applies the same name to one of his snarling characters.

The satires in "The Scourge of Villanie" are of precisely the same description as those which follow "Pigmaliions Image" in the former volume, and they excited much attention: the first clumsy couplet,

"I beare the scourge of just Rhamnusia,  
Lashing the lewdnes of Britainia,"

was afterwards often thrown in Marston's teeth. In a prose address at the end of the volume, signed Theriomastix, he protests against its being supposed that he taxed particular persons, and not general vices.

MARTIN'S THESES.—Theses Martinianae: That is certaine demonstrative Conclusions sette downe and collected (as it should seeme) by that famous and renowned Clarke, the reverend Martin Marprelate the great &c. Published and set forth as an after-birth of the noble Gentleman himselfe by a pretty stripling of his, Martin Junior, and dedicated by him to his good neame and nunka, Maister John Kankerbury &c.—Printed by the assignes of Martin Junior, without any priviledge of the Cator-caps. 8vo. 16 leaves.

This is, perhaps, not one of the rarest of the Marprelate tracts, but it well deserves more notice than it has ever received for the personal and other allusions it contains. Kempe, the famous comic Shake-



speanian actor, is mentioned by name in it, he having made himself especially obnoxious to the Puritans by the manner in which, with the aid of some of the poets of the day, he had turned them into ridicule on the stage. The date is given at the conclusion, instead of on the title page, viz 22 July, 1589. John Kankerbury is, of course, John Whitgift, Archbishop of Canterbury, whom Martin Junior, who subscribes the tract, calls his "neame and nunka," meaning his *came* and *uncle*, "came" being the A S word for uncle. Martin Junior in one place thus addresses himself to his supposed father, Martin Senior

"Feare none these beastes, these pursuivants, these Mai-martins, these stage-players, these prelates, these popes, these divels, and al they can do. Quit you selfe but as like a man, as you have doone in *Har any Worke*, and I doubt not but you will make these rogish priests lie in the kenel \* \* \* There bee that affirme the rimers and stage-players to have cleane put you out of countenance, that you dare not againe shew your face. Alas! poore haglers, their fathers are too young to outface the least of your sonnes \* \* \* and therefore I perswade my selfe, that they their selves are thoroughlie perswaded, ka my nunka Bridges, that you contemne such kenel rakers and scullions as, to their shame, in the time of your silence have solded themselves for pence a peece to be derided of come who so will, to see a compagne of disguised asses."

He afterwards goes on to show still farther how sore the Puritans were at the manner in which they had been exposed by actors to the laughter of public audiences.

"The stage-players, poore, sillie hunger-starved wretches! they have not so much as an honest calling to live in the commonwealth. And they, poore varlets, are so base minded as, at the pleasure of the veriest rogue in England, for one poore pennie, they will be glad to open stage to play the ignominious foolles for an houre or two together."

In the following paragraph the writer mentions, by name, Kempe and others who had especially incurred their enmity, one of them the very man who followed "John Kankerbury" in the archiepiscopal chair at Lambeth—Bancroft.

"My second and last advise is this, in a word. Suffei no more of these haggling and prophane pamphlets to be published against Martin, and in defence of the hierarchy. Otherwise, thou shalt but commend thy follie and ignorance unto the world to be notorious. Mar-Martin, Leonerd Wright, Fregneville, Dick Bancroft, Tom Blan o'Bedford, Kempe, serve thee for no other use but to worke thy ruine, and to bewray their owne shame and miserable ignorance."

It was on account of the success of Kempe's theatrical ridicule of the Puritans that Thomas Nash, at this date, dedicated to him his famous humorous and satirical attack upon them "An Almond for a Parrot," which followed up Lyly's "Pap with an Hatchet" (p 503), and was quite as popular.

MARTIN, JUNIOR.—The just censure and reproofe of Martin Junior. Wherein the rash and undiscrete headines of the foolish youth is sharply mette with, and the boy hath his lesson taught him &c. 8vo. B. L. 16 *leaves*.

This is professedly a reply to "Theses Martinianæ" (p. 528), and near the commencement Anthony Munday is very abusively handled: "Ah, thou Judas! thou that hast already betrayed the Papistes, I thinke, meanest to betray us also." However, the most interesting passage, in the prose part of the tract, is what it says of the young Earl of Essex, and of the report that he was connecting himself with the puritanical party:—

"And in faith, I thinke, they doe my Lord of Essex greate wrong that say he favours Marian: I doe not thinke he will be so unwise as to favour those who are enemies to the state. For, if he doc, her Majesty, I can tell him, will withdraw her gracious favour from him."

This is important as regards the biography of the unfortunate favourite. There are two specimens of versification near the end, the character of which may be judged by the following brief quotation:—

"Religion I lothed, my selfe I betrothed  
to all the lewd snares of sinne.  
Tis shame to say more, take heede of a whore;  
her markes sticke yet in my skinne."

A line is also quoted from some publication of the time, which is remarkable as being a sort of English pentameter: the writer of the tract says:—

"But, sure, now I thinke on it, he brought it in onlie but to make up his ryme. And you scanne it well, tis a pretie one; marke it well:

'O England! now ful often must thou Pater noster say.'

How sayst thou? hast thou any skil in Musike? If thou have, then I am sure, thou wilt confesse with me that this bastarde pentameter verse hath a fine sweete loose at the latter ende, with a draught of Darbie ale."

The publication is without date, place, or printer, but must have come out about 1589 or 1590.

MARTIN MARPRELATE.—A Dialogue wherin is plainly laide open the tyrannicall dealing of L. Bishoppes against Gods children: with certaine points of doctrine, wherein they approve themselves (according to D. Bridges his judge-

ment) to be truly the Bishops of the Divil [Mallach  
2 7. 8 9] 8vo B L 16 leaves

This is a rather clever tract on behalf of the Puritans, and it consists of a discussion between a Puritan, a Papist, Jack of Both-sides, and an Idol Minister, but what is meant by the last, as distinguished from the Papist, is not very evident, unless it mean a clergyman of the Church of England who was still willing to allow the use of images. We are not about to quote from it any of the arguments *pro* and *con*, but merely to extract an interesting paragraph or two relating to Waldegrave, the printer, who, it seems on this authority, got into disgrace for applying his press to the production of pieces of a controversial and offensive character. In consequence of the seizure of his types, &c in London he went to Edinburgh, where he became king's printer, but subsequently returned back to his first place of business. Jack of Both-sides inquires of the Minister—

"Master Vicker, how long was it since Waldegraves goods were destroyed? I have heard of him before now, but I know him not."

"Minster. Tush! you knowe him well enough, I am sure it is since his goodes were destroyed about Ester was a twelve moneth."

"Jack. And hath he bene all this time absent from his family?"

"Minster. I, sir, and if he had bin there, he would easily have bin had, for he hath bin watcht well enough for that."

"Puritane. I will tell you, sir, how they deale with him when they have any suspicion that he is at home, although he durst never come home, they sticke not, in the dead time of the night, to breake downe the maine walles of his house, and enter with constables and pursivants and this is a common thing with them."

"Jack. I am perswaded the Bishops had bin better to have given him freely two hundred pounds towards the setting up of a newe printing house for himselfe, then to have destroyed his as long as they have done."

This is all that relates to Waldegrave, and it is the first time the information has been obtained from the same source. The following passage mentions another person, who seems to have been actively employed by the Bishops, and whose name has already occurred (p 37) as the antagonist of Bonner. There were, however, two persons of the name of Avale, Lemeke (or Lamech) and John the latter was perhaps a pursuivant, for we are here told "If there be any in any charge, the Bishops have their John Avaless to fetch them up before them, and then, if they will not subscribe, out of the ministry he goes roundly."

From first to last the Puritan is represented as having the best of the argument, and not a few singular and libellous anecdotes and tales of Bishops are introduced.

MARTIN'S MONTH'S MIND.—Martins Months mind, that is a certaine report, and true description of the Death, and Funeralls of olde Martin Marre-prelate, the great makebate of England, and father of the Factionus &c.

Martin the Ape, the dronke, and the madde,  
The three Martins are whose workes we have had.  
If Martin the fourth come, after Martins so evill,  
No man, nor beast comes, but Martin the devill.

. 1589. 4to. 32 *leaves*.

This tract has been attributed to Thomas Nash, but without any sufficient authority: on the contrary, it is dedicated to "Pasquine of England," a title that was given to Nash. The probability is that it came from the same pen as "Pap with an Hatchet." The local and temporary allusions, especially as regards the theatre and drama, are very curious, and among other things it is stated, that Martin Marprelate had been brought upon the stage prior to 1589. From other authorities we know that this offence was first committed by the Children of Pauls, and that they were silenced in consequence for a considerable time. (*Hist Engl. Dram. Poetry*, I. 275). At the end is a variety of humorous Epitaphs upon Martin Mar-prelate, and the whole tract is highly amusing. It is subscribed "Marphorius," but there is no trace of printer nor bookseller in any part of it. We conclude, therefore, that the publication was considered dangerous.

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MARTYRS.—The complaynt of veritie made by John Bradford. An Exhortation made by Mathewe Rogers unto his children. The complaynt of Raufe Allerton and others, being prisoners in Lollers tower, and wrytten with blood, how God was their comforte. A Song of Caine and Abell. The Saiyng of maister Hooper &c, and his saying at his deathe. Anno Domini MDLIX. 8vo. B. L. 16 *leaves*.

Our object in noticing this very rare work (from, as we apprehend, a foreign press, and it has no printer's name) is not to give specimens from Bradford's or Rogers's known poems (so to call them) but to

make a few quotations from that part of the publication which was contributed by Ralph Allerton, a new name in our rhyming literature. His merits of this kind are very small, but still not entirely to be passed over. A Robert Allerton is mentioned by Richard III in a letter to Sir R. Hastings (Ellis 2 Ser I 150), but we have no reason to think that Ralph Allerton was descended from him. He was the writer of "a briefe rehearsall of part of the auctours trouble" in the small work which forms the heading of the present article, and the stanza he uses is somewhat peculiar —

"In trouble and aduersitie  
We do finde most assuredlye,  
As the Prophet doth testifie,  
That God is our comforte  
We do not feare the evyl daies,  
Nor folow not the wicked waies  
Of Antechrist, nor yet his lawes  
For God is our comfort "

Here the author, no doubt, for the rhyme sake, wrote *leyes* and not "lawes " he goes on —

"Although we have been tied in fetters,  
So hath bene some of our betteres,  
As Peter, John and some others,  
Yet God was their comfort  
Both all day and night in the stockes,  
With prety yrons and double lockes,  
Abiding tauntes, rebukes and mockes,  
Yet God is our comfort  
"If we do our Butchers displease,  
Then are we cast in little ease,  
And often byt with lice and fleas,  
Yet God is our comfort  
Sumtyme we are in Lolers tower,  
Or in the Colehouse stinking flower,  
Looking when they will us devour,  
But God is our comfort "

Of course, he does not mean that they expected to be devoured by the lice and fleas, but by their butchers and enemies. Thus Allerton proceeds through several other stanzas, and ends as follows —

"Let all people be glad with me  
That standes to Christes veritie,  
And take the crosse up joyfullye,  
For God is our comfort  
See that no troubles turne your hart,  
Nor of the flesh to feare the smart ,  
So shall you surely have your part  
With Christ, your whole comfort  
*Finis quod R A "*

"The Song of the poore prisoners in Lolers tower " is anonymous

it is what is called on the title-page "The Song of Cain and Abell," and commences—

"Cain, wilt thou not withdrawe thy haunde,  
to cease thy froward will ?  
Wilt thou lift up thy fry brand,  
and vexee poore Abel still ?

"Though Abel have no fleshly strēgth  
thy furious wrath to tame,  
Yet God will preserve him at the length,  
to thy rebuke and shame."

This song is extended to twenty-five such stanzas, full of admirable piety, but without a spark of poetry ; and it is succeeded by the prose "wordes of Maister Hooper at his death," and the few lines which he "wrote with a cole in the newe In in Glocester, the night before he suffered," 9 Feb. 1554.

MAXWELL, JAMES.—The laudable Life and deploreable Death of our late peerelesse Prince Henry. Briefly represented. Together with some other Poemes &c. by J. M. Master of Arts. London Printed by Edw. Allde for Thomas Pavier &c. 1612. 4to. 22 *leaves*.

Two six-line stanzas, subscribed James Maxwell, dedicate this performance to Prince Charles and his sister Elizabeth. The first poem is the Life and Death of Prince Henry, where, by a rather extravagant hyperbole, the author says :—

"To plant and build he had a great delight :  
Old ruines his sole presence did repaire.  
Orchards and gardens forthwith at his sight  
Began to sprout, and spring to flourish faire.  
Aske of faire Richmond, standing by the Thames,  
If this be true ; or yet of his S. James."

Prince Henry's "Epitaph in his own four languages," viz. English, French, Latin, and Greek, follows, accompanied by poems on the auspicious accession of James I ; on his power of curing the King's evil ; "a mystical May-pole of a Palm-tree from Palestine," which was set up in Spring Gardens ; a congratulation to Prince Charles ; and a similar production addressed to Princess Elizabeth. Maxwell was no poet, and seems to have imagined that extravagant fancies, put into rhyme, were an equivalent for inspiration. We do not trace him after 1615.

MAXWELL, JAMES —A Monument of Remembrance, erected in Albion in honor of the magnificent departure from Britannie, and honorable receiving in Germany, namely at Heidelberge, of the two most Noble Princes Fredericke, and Elizabeth &c By James Maxwell —London Printed by Nicholas Okes for Henry Bell. 1613. 4to 28 *leaves*.

The dedication of this strange piece of learned extravagance is to "the right illustrious House of the Howards," and in an address to the Reader the author states his reasons for the selection of that noble family After "a summary view of the historicall points, and poetically conceits occurring in this present Monument" the poem begins, the style of which may be judged of from the following stanza, where Maxwell supposes the constellation Argo to be anxious to leap out of the firmament, in order to convey the Prince Palatine and Princess Elizabeth to Germany

"When I behold the twinkling of her face,  
She looks as if shee had a deepe desire  
To leave a while her high æthereall place,  
Which she now holds amongst those flames of fire,  
For to descend amidst our River Thames,  
Thence to transport the golden Fleece of James "

In the course of the notes, which are intermingled with the stanzas, the author alludes to his various productions printed, written, or projected, some of which were perhaps never published or completed They are

*Sybilla Britannica*, in five languages  
A Poem on the auspiciousness of his Majestys entry to this Crown  
A Poem on the Nativity of Princess Elizabeth.  
Britannish Antiquities, a work upon  
A Poem called a Mystcall May pole, presented to King James  
A Poem on the Nativity of Prince Charles  
Golden Legends of Abraham, Sarah, Isaac, and Rebecca, and Jacob and Rachel

The work ends with a dissertation on the common pedigrees of the Prince Palatine and Princess Elizabeth

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MAY, THOMAS —The Victorious Reigne of King Edward the Third, Written in seven Bookes By his Majesties Com-

mand. *Tu mihi, tu Pallas, Cæsariana veni.* Mart.—London Printed for T. Walkley and B. Fisher &c. 1635. 8vo. 101 leaves.

In the dedication to the King Thomas May says that the defects of his poem, "whatsoever they may be, can be imputed only to insufficiency, for neither was there argument wanting, not yet endeavour, since I had the actions of a great King to require my skill, and the command of a greater King to oblige my care." In our day we do not usually consider Charles I. "a greater King" than Edward III. The poem does not include the whole of the reign of Edward, and the seventh book relates to the restoration of Don Pedro, to the Crown of Spain by the Black Prince, after the battle of Navaret. The whole work is very unequal, sometimes turgid almost to bombast, and at others flat, tame, and disfigured by conceits.

Among the Bridgewater MSS. is a poem by May, on the death of the lady of the first Earl, which was inclosed to his Lordship in the following letter :

"My most hono<sup>d</sup> Lo.

"I humbly crave your Lordship's pardon that I have taken this bolde waye of accesse to kisse your hands, and present you with the enclosed paper, in which I shall beseech your Lordship to looke upon my zeale only, and give it your favourable construction ; for I have aimed att no greater opinion then to expresse myself an unfained honorer of her vertues and nobility, which I humbly prostrate to your Lordship under the protection of your noble report, and the tender of my

"Most humble

"and

"vntained service,

"THO. MAYE."

"March 21. 1635"

The elegy itself is rather laboriously than successfully wrought. It is dated in the same year as his heroic poem under consideration, and at that period May was under the patronage of the Earl of Bridgewater. Lord Clarendon says that May was a man of "great modesty and humility," troubled with an "imperfection in his speech," and that he "fell from his duty" to Charles I. in consequence of the refusal of a pension. He then most likely came to his senses as to the superiority of Edward III. to Charles ; and, when subsequently appointed Secretary and Historiographer to the Parliament he, no doubt, proclaimed that body "greater" than either.

Two years before the date of May's "Edward III." he had written, also at the command of the King, a poem on the reign of Henry II.

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MERVINE, HISTORY OF —The most Famous and renowned Historie of that woorthie and illustrious Knight Mervine, sonne to that rare and excellent Mirror of Princely prowesse Oger the Dane, and one of that royall bond of unmatchable Knighthoode the twelve Peeres of France &c. By J M Gent.—Printed at London by R. Blower and Val Sims. 1612 B L 4to 176 leaves

From the phraseology this is obviously a translation from the French. The fact is not stated by J M, who subscribes the address "to the Readers whosoever they be," preceding the "first part" of the work, but it is admitted by the printer in his brief preface to the "second part." The initials J M would point to John Marston, among the authors of that time, but it is not likely that he, who was then a popular dramatist, would engage in such an undertaking, and it bears no marks of his vigorous, although somewhat rugged style. In the preliminary matter to the first part, he promises the second part "the next term, and if I live," and the title-page to the second part bears the same date. The paging and the signatures run on from one part to the other, and, although this is the first edition known, it is very possible that it was printed at a somewhat earlier period, and that the paging and signatures of the two parts were then distinct. Two poetical pieces are inserted in the first division of the work, but they are of no merit.

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MIDDLETON, THOMAS —The Ant and the Nightingale: or Father Hubburds Tales —London Printed by T C for Tho. Bushell, and are to be solde by Jeffrey Chorlton, at his Shop at the North doore of Paules 1604. B. L. 4to 23 leaves

There were two editions of this interesting tract in 1604 this is the second. The first was called "Father Hubbard's Tales, or the Ant and the Nightingale," and it was "printed by T C, for Wilham Cotton," &c with Creed's device of Truth chastised, and not Bushell's device (as in the second edition) of Justice striking a measure of corn. The internal differences are still more important. The greater part of

the second edition is a reprint in a larger black-letter type, but between the line on sign. F 4.

"That greater wormes have farde like thee,"

and the line

"By this the day began to spring,"

more than six pages are omitted, including "The Ant's Tale when he was a Scholler," and some early blank verse. It is in the "Ant's Tale" that we meet with the mention of a player who is called "old Titus Andronicus," and whose peculiar action with one arm is ridiculed; and here also we find that Julius Cæsar was then represented in a puppet-show: the same exhibition is again noticed in the comedy of "Every Woman in her Humour," 1609. The other variations are typographical; but bibliographers have not been aware of the existence of two distinct impressions.

The tract is full of curious illustrations of manners and the state of society, and among other points it mentions the death of Thomas Nash, who we know had been buried before 1601. We extract three interesting stanzas, where Nash's talents and loss are commemorated, the more willingly because we do not recollect that they have ever been referred to —

"Or if in bitternes thou raile, like Nash  
 Forgive me, honest Soule, that tearme thy phrase  
 Rayling, for in thy workes thou wert not rash,  
 Nor didst affect in youth thy private praise  
 Thou hadst a strife with that Trigemini;  
 Thou hurtst not them, till they had injurde thee.

"Thou wast, indeed, too slothfull to thy selfe,  
 Hiding thy better tallent in thy Spleene:  
 True spirits are not covetous of pelfe;  
 Youth's wit is ever ready, quick and keene.  
 Thou didst not live thy ripened Autumne day,  
 But wert cut off in thy best blooming May.

"Else hadst thou left, as thou indeed hast left,  
 Sufficient test, though now in others Chests,  
 T'improve the basenes of that humorous theft  
 Which seemes to flow from selfe-conceaving Brests.  
 Thy name they burie, having buried thee:  
 Drones eat thy Honnie, thou wert the true Bee."

A mock dedication "to the true general Patron of all Muses, Musicians, Poets and Picture Drawers, Syr Christopher Clutch-Fist," is subscribed Oliver Hubbard; but the address "to the Reader" has the initials of the author, Thomas Middleton, at the end. In the latter

the following passage is remarkable, and, if it do not show that Spenser's "Mother Hubbard's Tale" was "called in again," it proves that obstruction was offered by public authorities to some subsequent production under the same name T M says—"Why I call these 'Father Hubbud's Tales' is not to have them cald in againe, as the 'Tale of Mother Hubbud' the worlde would shewe little judgement in that, yfaith, and I should say then, *plena stultorum omnia*, for I entreat here neither of rugged Beares or Apes—no, nor the lamentable downefall of the old wives platters"

We more than suspect that Spenser's "Mother Hubbard's Tale" had been objected to, and that it was not allowed, until certain offensive parts had been removed

MOFFATT, THOMAS —The Silkwormes, and their Flies Lively described in verse, by T M a Countrie Farmar, and an apprentice in Physicke For the great benefit and enriching of England—Printed at London by V S for Nicholas Ling, and are to be sold at his shop at the West ende of Paules 1599 4to 41 leaves

The author of this clever and learned poem was Dr Thomas Moffatt, or Muffett, a distinguished physician, and a graduate of both Universities, in the reign of Elizabeth His life has been written by Anthony Wood (I 574), and by Messrs Cooper, in their *Athenæ Cantabrigienses* (II 400), but neither of them has assigned to him the above in the list of his works It has been "regretted that no clue remains by which the author of it may be known, beyond the initials of his name," (Bibl Anglo-Poet p 317), but the fact is ascertained from a MS letter by John Chamberlain to Sir Dudley Carlton, dated London, 1 March, 1599, where he attributes it to Dr Muffett, and adds, "in mine opinion no bad piece of poetrie" (S P O Dom Corr. 1599) The work has been noticed in Cens Lit (II 152), but no hint is there given as to the unquestionable claim of Moffat After he quitted college he travelled abroad, and near the close of the first book (for it is divided into two books), he thus mentions having been in Italy, adding, in a marginal note, that it was just twenty years before he published the poem in our hands

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"In Tuscan towres what armies did I view  
 One harvest, of these faithful husbands dead !  
 Bleede, O my heart ! whilst I record anew  
 How wives lay by them, beating now their head,  
 Sometimes their feet, and wings, and breast most true,  
 Striving no lesse to be delivered,  
 Then Thisbe did from undesired life,  
 When she beheld her Pyram slaine with knife."

The whole of the two books, as well as the dedication to the Countess of Pembroke, are written, like the above, in the Italian octave stanza, which the author manages with great success. He calls Lady Pembroke "the most renowned Patronesse and noble Nurse of learning;" and in the first stanza refers to her labours upon her brother's "Arcadia," and to her translations from Petrarch and the Psalms :—

"Great envies object, Worth and Wisedoms pride,  
 Natures delight, Arcadias heire most fitte,  
 Vouchsafe a while to lay thy taske aside ;  
 Let Petrarke sleep, give rest to Sacred Writte :  
 Or bowe or string will breake, if ever tied ;  
 Some little pawse aideth the quickest witte:  
 Nay, heav'ns themselves (though keeping stil their way)  
 Retrograde, and make a kind of stay."

Moffatt is the only author, we have met with, who uses the verb "retrograde," and in various places he inserts words, if not of pure invention, of very uncommon occurrence. Near the end he enforces the value of the silk-manufacture, and speaks from his own experience of the employment it affords to the poor in Spain and Italy :—

"What neede I count how many windes live,  
 How many twisters eke, and weavers thrive  
 Uppon this trade, which foode doth daily give  
 To such as else with famine needes must strive.  
 What multitudes of poore doth it relieve,  
 That otherwise could scarce be kept alive !  
 Say Spaniard proude, and tel Italian youth,  
 Whether I faine, or write the words of truth."

The subject at first does not seem promising, but Moffatt ingeniously avails himself of all sources of variety, and is especially happy in his classical allusions and illustrations : of course, the metamorphosis of Thisbe into a mulberry-tree is of considerable service throughout. A table of contents begins at the back of the dedication and fills two pages, followed on the next page by a list of "faults escaped in printing." On the title-page is an indifferent woodcut of a silk-worm, a chrysalis, and a moth. Marginal notes throughout give much curious, and historical information, for which the author could not find room, or would be out of place, in his text.

MORE, SIR THOMAS —A fruteful and pleasaunte worke of the beste state of a publyque weale, and of the newe yle called Utopia written in Latine by Syr Thomas More knyght, and translated into Englyshe by Raphe Robynson Citizein and Goldsmythe of London, at the procurement, and earnest request of George Tadlowe Citezem & Haberdassher of the same Citie —Imprinted at London by Abraham Vele, dwelling in Pauls churcheyarde at the sygne of the Lambe Anno 1551. B L. 8vo. 144 *leaves*.

This is the earliest edition of Sir Thomas More's Utopia in English. The dedication is by Raphe Robynson, to "maister Wilham Cecylle esquere, one of the twoo principal secretaries to the kyng," and it is remarkable as the first work that was inscribed to that celebrated statesman. Hence it appears that he and Robynson had been at school together. To this dedication succeeds Sir Thomas More's Epistle to Peter Giles, wanting in later impressions of the Utopia. The body of the work commences on sign B 1, and concludes on sign S 4 —"Thus endeth the afternonnes talke of Raphaell Hythlodaye concerning the lawes and institutions of the Iland of Utopia. Imprinted at London by Abraham Vele," &c. The second English edition was by the same printer in 1556, 8vo.

MULCASTER, RICHARD —In Mortem Serenissimæ Reginæ Elizabethæ Nænia consolans Hoc solo officio potui me ostendere gratum —Londini Pro Edwardo Aggas, via longa sub quercu viridi. 1603 4to 12 *leaves*.

Ten pages of Latin hexameter and pentameter verses are subscribed R<sup>i</sup> Mulcaster, and they are followed by a new title (with new signatures to the pages as if it were a separate publication) as follows — "The Translation of certaine latine verses written uppon her Majesties death, called A Comforting Complaint. This onely way I could declare my thankefull mind. Printed at London for Edward Aggas &c Anno Dom 1603." It has the initials R M at the end, and its chief curiosity and value, (independently of its rarity) is, that it is one of our early specimens of English blank-verse prior to Milton,

although it eluded the search of Bishop Percy in making his collection of similar productions.

Richard Mulcaster was elected Master of Merchant Tailors' School in 1561; and at Shrovetide, 1572, and in two subsequent years, his scholars acted English plays at Court before Queen Elizabeth. He became Master of St. Paul's School in 1596, obtained a living, and died in 1611. That he wrote better Latin verses than English blank verses will be admitted from the last six lines of each part of the work :—

“Regnat ut in cælis fœlix nostra Elizabetha,  
Sic regna in terris, rex Jacobe, tuis :  
Utque illa insidias Jesuitarumque furores  
Eludens, sicca morte quieta jacet ;  
Sic tu post similes (quia non vitaveris illos)  
Et longum in regno tempus adito dæum ”

He thus renders them :—

“ As good Elizabeth raignes most happie now in heaven,  
So happie may King James raigne long with us in earth ;  
And as she did avoid the Jesuites treacherous traines,  
Whereby she gat her grave in drie and quiet death,  
So good King James goe late to God and slip thou snarres,  
For if thou stick'st to God, they'l not sticke to sticke thee ”

Nothing can be more contemptible than the play upon the word “ stick ” in the last line, and the measure of ten syllables, which elsewhere he observes pretty exactly, is here utterly abandoned.

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MUNDAY, ANTHONY.—The Mirrour of Mutabilitie, or principall part of the Mirrour for Magistrates. Describing the Fall of divers famous Princes and other memorable Personages. Selected out of the Sacred Scriptures by Antony Munday, and dedicated to the right honourable the Earle of Oxenford.—Imprinted at London by J. Allde, and are to be solde by Richard Ballard at Saint Magnus Corner. 1579. 4to. B. L. 56 leaves.

Nobody has given any account of this very rare and important book. It is, indeed, mentioned in *Cens. Lit.* II. 10, and a mere list of names is there inserted, but without a word of quotation, or a single critical remark.

It is Munday's earliest extant production, although he states in a



prose address "to the Reader" that it was "the third time he had presumed upon his clemency" He had been bound apprentice to John Allde, the printer, in 1576, (see *post*), and in 1577 his "Defence of Poverty against the desire of worldly Riches" was entered at Stationers' Hall, and we may presume that it came from the press, although no such tract is now known He himself mentions his "Galen of France" in the dedication to the Earl of Oxford of his "Mirror of Mutability," so that we may take these as the two instances in which he had previously come before the public No copy of "Galen of France" appears to have been preserved, and our business here is with his "Mirror of Mutability" After its publication Munday became a popular pamphleteer, translator and dramatist, and did not die until he had contributed to the amusement and information of the world during more than fifty years A complete list of 57 productions, in which he was engaged, may be found in the "Introduction" to his MS Play, "John a Kent and John a Cumber," printed for the Shakespeare Society in 1851 He expired in August, 1633, at the age of 80

It is in the dedication of his "Mirror of Mutability" to Lord Oxford that Munday speaks of his early travels abroad, and of the unsuccessful endeavours of certain Jesuits, at that time, to induce him to become a Roman Catholic His address "to the Reader" has been already noticed, and he there announces his intention of adding a third book to the two into which he divides what is in our hands It is preceded by two acrostics by Munday upon his patron's titles and motto, *vero nihil vernus*, and it is followed by seven sets of laudatory verses—1, by "Claudius Hollyband in the commendation of his Schollers exercise," in Latin and English 2, by Thomas Proctor, one of the editors of the "Gorgeous Gallery of gallant Inventions 3, by T N & Thomas Newton of Chester 4, by Ed Knight 5, by Mathew Wighthand 6, by "Wilham Hall in commendation of his Kinseman Antony Munday" and 7, by Thomas Spigurnel Then begins what is headed "The first Booke of the Mirrour of Mutabilitie, rightly named the Principall parte of the Mirrour for Magistrates," but it is without any poetical "Induction," the author merely informing the reader that he had taken his subjects from the Bible, and that under "Pride," to the description of which five separate lines are devoted, he had commenced with "the Complant of King Nabuchodonozor, some time King of Babilon, for the inordinate and excessive Pride, that he use in his life time" This he calls "Caput I," and it begins—

"On highest tipe of Honors lofty name  
 I some time did in Princely pomp remayne :  
 Both farre and neer I bore the golden fame,  
 And who but I in cheefe estate did reign ?  
 Till suddainly, in all my peacocks plumes,  
 I was thrown downe for all my treating fumes."

Thus we see that the different characters narrated their own histories, but it does not at all appear where Munday encountered these personages. The above "Complaint" is kept up through sixteen similar stanzas, and it is followed by "The Complaint of King Herod" under "Envy," and by "the Complaint of King Pharno" under "Wrath," each in a different form of stanza, and so far unlike the original "Mirror for Magistrates" where the old English seven-line stanza is, with one exception, employed throughout. "The Complaint of King David," intended to illustrate "Lechery," is in the old heroic ballad-measure :

"O Bersaba ! forgiveness I doo crave  
 For that I, wretch, thy body did defile,  
 Unlawfully desiring thee to have,  
 To spot thy name by such an unkinde guyle.

"And thou, Urias, through my deed was slayne :  
 O, where remand the bounds of princely sway,  
 That for my lust should so desme thy payne,  
 And to thy foes unjustly thee betray ?"

"The Complaint of Dives" merits especial notice, because it is in blank verse ; although it has never been noticed by Bishop Percy, nor by any other author or critic, that Anthony Munday in this respect justly claims a place almost immediately after Lord Surrey, and anterior to Aske, Vallans or Sabie. This fact presents our author, and what he has written in "the Mirror of Mutability," in an entirely new point of view : we transcribe a very small portion in proof of our assertion :—

"When Lazarus lay begging at my gate,  
 I gave great charge that none should him relieve,  
 No, not the crummes that from my table fel :  
 To save his life he should not them obtain.  
 The dogs to him more gentle was then I ;  
 They lickt his sores when els hee naught could get."

The difference here lies only in the absence of rhyme ; and even the lines are divided in the old copy into stanzas (ten in number of six lines each), so that the eye of the reader is deceived, until his ear misses the jingle. Munday returns to rhyme in the "Complaints" of Judas and Jonas, which close the first book, subscribed "*Finis.* Antony Munday."

main poem, which is in seven-line stanzas . The following, in praise of beauty, is one of the best —

“ As the apple to the taste, the rose to smell,  
The pleasant lilly to delight the eye ,  
Gould for the touch, sweete musick greefe to expell ;  
So rarest beauty was ordain'd to be ,  
The mindes desired full satiety,  
The treasure of the soule, the hearts delight,  
Love's full contentment both by day and night ”

At the end of “the tragical Death of Sophonisba” comes a new title-page “Cælia Containing certaine Sonets By David Murray, Scoto-Brittaine.” They are dedicated in verse to Lord Dingwall, and they seem written in imitation of Drayton, although the imitation does not arrive at anything like the excellence of the original William Percy, seventeen years before, had adopted Cælia as the name of his mistress in a series of sonnets

After the Sonnets Sir David Murray inserts several miscellaneous productions, and among them an Epitaph upon his cousin of the same name They do not require farther notice

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MYTHOMYSTES —Mythomystes, wherem a short Survey is taken of the Nature and Value of true Poesy, and depth of the Ancients above our moderne Poets To which is annexed the Tale of Narcissus briefly mythologized — London, Printed for Henry Seyle at the Tigers-head in St Pauls Churchyard. 4to 60 leaves

had come out in 1627, so that although "Mythomystes" has no date, we may fix its appearance in or about 1630: he also speaks of Chapman as still alive, although he died in 1634. He applauds Sidney for his "smooth and artful Arcadia," and Daniell for his "Civil Wars," but Spenser seems to have been H. R.'s especial favourite:—

"Next I must approve the learned Spenser, in the rest of his poems, no less than his Faery Queene, an exact body of the Ethicke doctrine; though some good judgments have wisht (and perhaps not without cause) that he had therein benee a little freer of his fiction, and not so close rivetted to his morall."

It is to be observed also that, when speaking of his "good old friend" Chapman, H. R. mentions his translations of Musæus, Hesiod, and Homer precisely in the same way, and in the same order, as Drayton had done in his epistle to Henry Reynolds. The avowed object of the author is to explain the mythological fables of the Greeks and Romans upon natural grounds, and to show that they figuratively represent ordinary incidents. Of his own "Tale of Narcissus" (misprinted *Marcissus*) he says, "As not the least of the fables of the Auncients but had their meanings, and most of them divers meanings also, so no lesse hath this of Narcissus, which Ovid hath smoothly sung, and I paraphrastically Englisht after my owne way, and for my owne pleasure." He then proceeds to show its real application, with the love of Echo for him and his own passion for himself, but at too much length for extraction. We must confine ourselves to a few specimens of H. R.'s poetry, premising that "The Tale of Narcissus briefly Mythologised" forms the title, and occupies a whole page, while a short advertisement to the reader states that he had written it "diverse yeares since:" perhaps, about the time when Drayton and he had talked so freely upon the subject of poetry, and had read specimens of their versification to each other—among them, possibly, this very "Tale of Narcissus." Of the love of Echo for the hero he writes thus sweetly:—

"Her pale sick lookes the woefull witnesse beare  
Of her hartes agonye and bitter teene;  
Her flesh she batters, martyrs her faire haire,  
And, shaming ere to be of any scene,  
Hides her in some wilde wood or cave, and there  
Answers perhaps, if she have question'd been;  
And more and more increaseth ev'ry day  
Loves flame in her, and meltes her life away."

Thus we see that he adopts the Italian *ottava rima* as his form of verse; and we may here observe that in various places he proves himself to be well acquainted with the works of Dante, Petrarch, Ariosto,

Tasso, and most of the great ornaments of the Italian language  
When Narcissus falls in love with his own shadow in the fountain,  
we are told—

“Transported with the silly vaine desire,  
That the deceitfull shadow breeds in him,  
With his unkindled lips he presses nigher  
To kisse the lips that on the water swimme ,  
Those lips, as if they did his lips require,  
Arize with equall hast to the wells brumme ,  
But his abused lips their purpose misse,  
And only the deluding water kisse ”

The poet thus apostrophises him —

“Yll-fated wretch, alas ! what dost thou see  
That in thy brest this mutiny awakes ?  
Perceiv'st thou not that what enamors thee  
Is but the shadow thy owne body makes ?  
And of how strange and silly a quality  
The passion is wherewith thy bosome akes,  
That fondly flatters thee 'tis still without thee,  
When what thou seek'st thou ever bear'st about thee ?”

We add the concluding stanza, after the death of Narcissus —

“His funerall pile, rounded with tapers bright,  
The wayling Nymphes prepare without delay ,  
But the dead corse is vanisht from their sight,  
And in the place where the pale carcasce lay  
A flowre of yallow seed, and leaves milk white  
Appeares a fairer flowre Aprill nor May  
Yeelds, for it keeps much of his beauty still  
Some call t a Lilly, some a Daffadill ”

The work is ill printed, and on the last leaf is an unusually long list of *errata* One of the most noticeable is the direction always to substitute “throughout the booke” *then* for “than,” whether used as an adverb or as a conjunction—as in the first instance where the author says, “but disease of the Soules health is no other *then* meerely knowledge of the Truth of things” There is little doubt that *than* and “then” are the same word, and about the date when H R (i.e. Henry Reynolds as we believe him to have been) wrote, it was becoming usual to print *than* and not “then,” but he wished, for some reason he does not give, to check the modern practice